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A SHIP AT SEA. P. 100 ARGO. SIR WILLIAM VAN HORNE'S COLLECTION

# GUARDI (1712-1912): A RETROSPECT AND APPRECIATION

BY GEORGE A. SIMONSON

**T**HOUGH this article deals mainly with new aspects of Guardi's art, I have chosen a wider title for it as the bicentenary of his birth is approaching, and an opportune moment presents itself for celebrating this occasion in writing. He was born on October 5, 1712.

Only recently a noteworthy tribute was paid to his memory, to which I will briefly draw attention. On August 22, 1908 (the year which witnessed in Venice the placing of a laurel-wreath on the tomb of Alessandro Vittoria in the church of S. Zaccaria in commemoration of the tercentenary of his death) the Trentini, the famous sculptor's compatriots, assembled at Mastellina, Guardi's paternal home, to take part in the ceremony of the unveiling of a tablet on the façade of the Casa Guardi, where the painter's ancestors had lived for centuries.

The inscription thereon runs as follows :—

Questa fu la casa paterna di Francesco Guardi di Mastellina, n. a Venezia nel 1712, ivi. m. 1792.  
Il c° di Mastellina e la Soc. Alp. Trid. posero il 22 Agosto 1908.

This echo of the high esteem in which Guardi is now everywhere held, from the distant Val di Sole where Mastellina picturesquely nestles, may serve better than any other testimony to illustrate the reaction which has set in in his favour within the last few decades. Two artistic influences in Europe in turn contributed to the lukewarmness, not to say indifference, with which Guardi's landscapes were regarded, namely, the spirit of the Neo-classicism which may be said to have dominated Italy in the first half of the 19th century, and that of the historical romantic school which came after it. Following the lead of the private collector who can claim to have first recognized his importance, the world has gradually learned to see Guardi in his true light. Canale now no longer overshadows him; indeed it may be said without exaggeration that the present age is, on the whole, more in sympathy with the aims of the pupil than with those of his teacher. In other words, there has been a *volte-face* of public opinion. Such revolutions of taste in the history of art are not uncommon, and an analogy suggests itself between the modern reversal of the ancient estimate of Canale and Guardi on the one hand, and that of Hobbema and Ruysdael on the other. Like the two Dutch artists, "the Castor and Pollux of Venetian landscape painting" were destined to shine alternately. The period which witnessed the decided preference of Hobbema to Ruysdael, and of Canale to Guardi, has been succeeded by one in which Ruysdael and Guardi are in greater favour, and Guardi's star is still in the ascendant. This change of attitude does not imply any disparagement to Canale's great qualities, but is the result of a new outlook on art brought about by that phase of impressionism of which Guardi was a forerunner.

No painter has perhaps portrayed the Campanile of S. Mark's with greater poetical feeling than Guardi, and in view of the new lease of life which has been granted to it and the inauguration this very year of the tower which phoenix-like has risen up out of the ashes of its predecessor, I will make it the starting point of my survey of his work. The 18th century, the age which pulled Venice to pieces in contrast to the era of the Bellinis which built it up, besides yielding a rich harvest of pictorial representations of the Campanile, produced, by the irony of fate, one romantic anticipation of its fall, and this the world owes to the brush of Guardi. He has often handled Venetian edifices arbitrarily and brought down upon his head the anathema of the Philistines among the critics, but the climax of the caprice of his art is surely reached in his view of the familiar surroundings of the Piazza S. Marco without its Campanile.<sup>1</sup> In the centre of the composition one sees the Palazzo Ducale with the ship-bespangled Bacino di S. Marco in the foreground, on the right side extends the Riva degli Schiavoni and on the left the Piazzetta behind which, just where the tower should have darted up into the empyrean, there is an uninterrupted plane of sky. So far short of the vividness of reality is the illusion which is the domain of art, that Guardi's omission of the Campanile strikes only the most vigilant observer. Was it due to a natural cause or did it arise because the view is out of proper focus?<sup>2</sup> Guardi may have painted it from a boat which was in movement and after it had changed its position have failed to make allowance for the different view in his picture. I am, however, inclined to think that his error did not arise from a confused angle of vision, but from a whim of the moment. It is round the base of the Campanile that clusters that nucleus of public edifices which Guardi repeated so often, now for the fluctuating contingent of strangers who swarmed Venice in the 18th century and now for the Venetians who, as Ticozzi tells us, vied with them in eagerness to acquire his works. There is something in Venetian architecture which irresistibly appealed to Guardi's imagination, and he responded wholeheartedly to the call of the spirit which, as it were, haunts the stones of Venice [PLATE II]. This *genius loci*, as the ancients would have called it, is the spirit of asymmetry which is exhibited here and there and everywhere in Venetian topography as, for instance, in the irregular arrangement of the windows on the sea front of the Ducal Palace, and in the plan of the Piazza S. Marco, the wings of

<sup>1</sup> This work belongs to M. Henri Perreire (Paris).

<sup>2</sup> Mr. T. W. Jackson, keeper of the Sutherland Collection (Bodleian, Oxford) not long ago showed me in one of its folios a very curious drawing by Guardi exhibiting on one side of the Campanile the Piazza S. Marco with its church, and on the other the Ducal Palace which in the actual scene is hidden from view by the corner of the edifice facing the clock-tower, which is now the Royal Palace.

## Guardi (1712-1912): A Retrospect and Appreciation

which, known as the old and the new Procurazie, providentially do not run in parallel lines. Guardi never failed to seize and emphasize with immediacy of effect this element of picturesqueness, and in this respect he contrasts with Canale. The latter also has rendered the informal aspect of Venetian architecture, but it is its monumental character which we most admire in his views. Guardi's weakness is to over-accentuate the picturesque, the irregular and accidental in scenery, but, owing to a happy gift of artistic individuality and style, he appeals to us by his faults as well as by his virtues. In his *capricci* still more than in his views of Venice, whose stately buildings, whose gleaming waterways, whose picturesque roofs, whose very atmosphere he reproduced, Guardi was impressed by the romantic element in nature. His love of ruins—a phase of art which seems to crop up in decadent periods—stamps him a true child of the 18th century, and he sacrificed freely to that taste for classical antiquity which was fostered by Piranesi's popular engravings in the first place and then by the discoveries at Herculaneum and Pompeii. But in none of his fantastic combinations of real and imagined scenery does the picturesque degenerate into the grotesque. Our interest in Guardi's views of Venice is ever divided between them and the *macchiette*—to use a painter's expression—which enliven them. As he has left the world such a rich legacy of vivid impressions of the butterfly inhabitants who thronged the Piazza, of the fashionable gallantries and humours of Venetian society, of its flutter and movement, of Venice with its public ceremonies and formal gatherings, its Carnival scenes and its gorgeous pageant culminating in the Festival of the Wedding of the Adriatic, the question not unnaturally thrusts itself upon us: From whom did he learn the secret of his spirited figure-painting? Canale can hardly claim to have imparted it to him.

It has been pointed out that some of Guardi's figures have a Chinese look, and there is a superficial resemblance occasionally between the picturesquely costumed Venetians portrayed by him, with their 18th-century wigs hanging down their backs, and the Orientals of the Far East, whose national badge is the pig-tail; but this appears to be only an accidental likeness. It cannot be demonstrated that Chinese design influenced him as it undoubtedly influenced Tiepolo in his so-called *Chinoiserie*s. If Guardi's *macchiette* are not entirely the offspring of his own imagination, may they not have been modelled on Tiepolo's, as the latter, besides being the greatest figure-painter of his time, was Guardi's brother-in-law and his senior by sixteen years?

By his bold draughtsmanship and grouping of figures Guardi made a mark in his own time, and it has been ingeniously suggested that there may be an artistic link, even though only a remote one,

between him and Goya. Goya's handling of crowds in his scenes of Spanish contemporary life sometimes vaguely recalls Guardi's, if we make allowance for the two artists' temperamental differences and their dissimilar surroundings. For Goya was a realist, Guardi an idealist. It is common knowledge that Tiepolo's etchings inspired some of Goya's, and this circumstance lends plausibility to the suggestion that the Spanish master may also have known works of Guardi. There are no national boundaries in art, and as Goya belonged to a later generation than Tiepolo and Guardi, there was ample time for their earlier attempts at solving certain art-problems to prepare the ground for his own work.<sup>3</sup>

Whilst it is by his sober tone-relations that Canale excels, Guardi owes his fame as a colourist to the glow and bloom of his paintings and to his sparkling effects of light and atmosphere. Without ever attempting to paint actual sunrise or sunset, as Turner, for instance, did, he produced many studies of Venice in which the departing sun flushes into gold and pink iridescence the fringe of the distant clouds. Not less prized are his views (some almost monochromes) in which the silvery glitter of light darts over the surface of the enamel-like lagoons. In all his landscapes the sky occupies a prominent place, the horizon being low. Now it is of turquoise-blue and now of sapphire-like tint, and it is with reference to Guardi's skies of the latter description that Rosini<sup>4</sup> hazards the criticism that he made too free use of the pigment known to painters as *oltremare*.

Instead of following, as it were, the high road of Guardi's artistic activity and reviewing in detail his renderings of the familiar topography of Venice which is the staple of most criticism of his works, I will stray from it for a moment to dwell on one or two facets of his art which have not yet attracted attention.

Whistler was not the first painter of "nocturnes". For Guardi did not only handle daylight effects in his series of *chiaroscuro* paintings, but also one night effect. On October 28, 1789, there broke out at night in Venice on the Grand Canal a famous fire, which Guardi has most graphically represented on a canvas now belonging to Signor Giuseppe Brambilla, of Milan,<sup>5</sup> and formerly included in the collection of the Conti Lazere of Padua<sup>6</sup> [PLATE II]. The picture, which is of small dimensions (41 by

<sup>3</sup> See Werner Weisbach's *Impressionismus Antike und Neuzeit*, Berlin, 1910, Band I, p. 221.

<sup>4</sup> See Giovanni Rosini's *Storia della Pittura Italiana*, Pisa, 1849-54, Tome VII, p. 14.

<sup>5</sup> Sig. Brambilla is the happy owner of a portion of a pack of Italian tarocco cards which were reproduced in *The Burlington Magazine* Vol. III, pp. 237, etc. (See Count Emiliano di Parravicini's article, *Three Packs of Italian Tarocco Cards*).

<sup>6</sup> In an extant transcript from a catalogue of their collection of pictures it is described as follows: "Il famoso incendio de' magazini d'oggi accaduto di notte nella parrocchia di SS. Ermo e Fortunato, volgarmente detta S. Marcola di Venezia. Veggonsi tutte le case e le fabbriche lungo il canale dominate dal



A FIRE ON THE GRAND CANAL. SIGNOR GIUSEPPE BRAMBILLA'S COLLECTION, MILAN



POPE PIUS VI BLESSING THE VENETIANS IN THE CAMPO SS. GIOVANNI E PAOLO. ASHMOLEAN MUSEUM, OXFORD







(A) DIOSCORIDES. COPY BY ABDALLAH BEN FADL. 619 A.H. 1222 A.D. M. MUTTIAUX'S COLLECTION



(B) KAFLA AND DIMNA. 631 A.H. 1230 A.D. M. HENRAUX'S COLLECTION



(C) DALLY COLLECTION. 101 A.H. 1700 A.D. AUTHOR'S COLLECTION

## Guardi (1712-1912): A Retrospect and Appreciation

60 cm.), is not only a clever experiment in illumination, but a striking example of the sensationalism of a crowd, which appealed so strongly to Guardi. It has been said that Guardi was a bold innovator in art. I will give one other illustration of his departure from the traditions of his predecessors. According to Ruskin, there is in the whole range of Venetian marine-painting no single large wave, and, if we except Guardi, this criticism is, broadly speaking, true. He, however, perhaps under the influence of one of the many Dutch marine-painters of the 16th or 17th century, has successfully portrayed a stormy sea in more than one instance, and thereby shown that he could be the poet-painter of a sea-tempest as well as of the calm lagoon. There recently emerged from a remote hiding-place<sup>7</sup> what is probably Guardi's masterpiece as a marine-painter [PLATE I]. It is immeasurably superior to his similar sombre composition in the Castello (Milan) as a piece of colouring. By sheer bravura of execution and virtuosity, Guardi has succeeded in depicting a thrilling scene of a storm. A flash of light—a favourite artifice of the painter—is boldly made to

fuoco, nell'atto che l'oglio sortendo dai magazzini scorre ardente sull'acqua. Il gruppo delle figure accorse a questo spettacolo è sorprendente. Sono circa settanta e compariscono a centinaia. I così detti *arsenalotti* arrampicati sui tetti delle case per impedire i progressi dell'incendio, le tette fiamme che escono da ogni lato, lo sbalordimento e la confusione dei spettatori ivi accorsi con de' strani vestiti, l'aria annerita da globi di denso fumo, il tutto insieme presenta una delle scene da teatro le più sorprendenti".

N.B.—The septa study for this picture is in the Museo Correr (Venice), as the author has pointed out in his monograph on Guardi, p. 59. Its title is *Incendio di S. Marcolina* (l'anno 1789).

<sup>7</sup> This picture is now the property of Sir William Van Horne, of Montreal.

descend upon the sea from the partly uncovered sky. By exaggerating the heeling of the frigates which appear in the composition and adroitly massing shadows in the foreground, he has made the waves look much larger than they would otherwise appear, so that this fantastic rather than careful study conveys the illusion of reality in the most vivid manner conceivable.

There is a lost altar-piece\* (*pallina*) sometimes attributed to Guardi concerning which I wish to say a word in conclusion—for this if for no other reason. A fully signed painting representing a saint on his deathbed (S. Joseph),<sup>8</sup> by Giovanni Antonio Guardi, Francesco's eldest brother, who was so far not known to have been a painter at all, has come to light, which makes it probable that the lost *pallina* is his rather than Francesco's work. In view of the fact that Giambattista Tiepolo became the brother-in-law of Giovanni Antonio as well as of Francesco Guardi by marrying their sister Cecilia, it is of interest to note that the newly discovered painting, which has now found its way to Vienna, betrays his influence both in composition and execution.

\* This altar-piece, which represents SS. Peter, Paul and Jerome, was formerly in the Chiesa dei Padri Agostiniani di S. Cristoforo della Pace (now Chiesa del Cimitero). It is mentioned in P. Molmenti and D. Manfrotti's *Le isole della Laguna Veneta*, Bergamo, 1910, and in Edward Hutton's more recent volume, *Venice and Venezia*, London, 1911, p. 190.

<sup>8</sup> Even in the photograph of this picture the signature, which is inscribed in large Roman letters, is plainly visible. Dr. Gino Fogolari is acquainted with the original painting, which I have not seen. I may mention that Giovanni Antonio Guardi died in Venice in 1760. On one side of the S. Joseph, who is the central figure of the above-mentioned picture, appears a male and on the other a female figure, and several angels are grouped in the background of the composition.

## EXHIBITION OF PERSIAN MINIATURES AT THE MUSÉE DES ARTS DÉCORATIFS, PARIS—I

BY CLAUDE ANET\*



OUR love of Persian miniatures is of recent origin. At the Exhibition of Mahommedan art held at the Arts Décoratifs in 1903 they were but feebly represented. In 1906 there was a second exhibition of no great moment, where a few interesting pieces of the 16th and 17th centuries were swamped by the mediocre work of the 18th century. This year at last we can make a real survey of an art which is among the most precious, the most attractive, and also one of the least known among the arts of Mahommedan countries. I may add, moreover, that the exhibition has been formed solely from the resources of Paris, with the single exception of those works lent by M. Stoclet, of Brussels. It has thus taken but six years to form enlightened

collectors and to constitute the important group of works which we admire at the Musée des Arts Décoratifs—a group which no other country could equal or even approach.

It must be admitted that in spite of our admiration for Persian art we know but little of its history. The reasons for our ignorance are, alas! only too numerous. I will name a few which will suffice to assure the reader's indulgence for my tentative and provisional conclusions. The Asiatic artist, whether Chinese, Persian, Assyrian, or even Ionian, has never harboured those narrow views about originality in art which we Occidentals have recently elaborated. He has never insisted on being original; he has always cultivated the devoutest respect for the past; he has retained for centuries the same technique; for centuries, moreover, he has copied with passionate

\* Translated from the French.

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fidelity the works of the masters. Time, with its storms, has worked its will, and we look to-day upon surviving works of unquestionable antiquity; but are they three, five, or ten centuries old? Those who seek to unravel the confused history of Chinese painting know with what reserve they must fix its dates. And so it is, generally speaking, with Persian art, although we have a smaller number of centuries for our margin of error, and to within two hundred years we are generally in agreement. No doubt we have some dated manuscripts, but they are by no means the majority; and, with the habitual taste for archaism of the Persians, one must have a thorough knowledge of Persian art, and an acute sense for that elusive essence which makes style and quality, in order to decide if such and such undated manuscript belongs to the 15th century as it appears at first sight, or is only a copy of the end of the 16th century. At the Bibliothèque Nationale there is a manuscript (Suppl. Pers. 493) which is precisely in the manner of the first half of the 14th century; it has the technique, the costumes, the decoration, the furniture of that date; it is entirely Mongol. Fortunately it is dated. It belongs to the year 1441 and is executed in the archaistic style. It is only on the foundation afforded by dated manuscripts that we can construct our scaffolding of facts and hypotheses. But beware of trusting to it. This foundation itself may crumble under our feet. It has happened only too frequently that in a manuscript written and dated at one epoch the places for the miniatures have been left blank and that a painter fifty or a hundred years later has finished the uncompleted manuscript. In the same manuscript we may find miniatures by painters of different generations. We find then that we are obliged to interpret the dates—a dangerous proceeding!

Finally there have existed from early times in Persia, and later in India, amateurs of fine paintings and drawings. They made albums (*Persian mowraqqa*), where they placed also specimens of the writing of the greatest calligraphers, for calligraphy was honoured in Persia perhaps even more highly than painting. The works which served to form these *mowraqqa* did not come from manuscripts. In fact, the tree of Persian painting has put forth two branches, one that of the decoration and illuminating of manuscripts, the other that of isolated drawings and paintings which have been brought together in the albums of which I am speaking. Both branches have produced splendid fruit. These drawings and paintings, however, hardly ever have dates or authors' names, and, when they have them, nine times out of ten the signatures are apocryphal. It was not the custom of these painters to sign their works. More often than not, at a later period, the name of an ancient artist has been

added, generally the name of a celebrated painter chosen at random. Behzad at the end of the 15th, and Riza Abbasi in the first third of the 17th century, having both enjoyed great celebrity, have had an incredible number of works fathered on them in this manner by later generations. They have thus usurped the glory of their unknown rivals, among whom are the best masters of Persian painting.

Finally, the Persians have been niggardly of information about the history of their art. No Persian Vasari exists. A few rare references by the historians—in the "Memoirs of Baber" in particular—a few Turkish treatises, both late and mediocre: such is all that we have in writing on Persian art. This is little enough indeed, and it explains the difficulties against which we must struggle in endeavouring to introduce a little order into the history of Persian miniatures.

What we know of Persian painting dates back to the Mongol epoch. There was, indeed, an art anterior to this, but the mischance of time—and what times were more troublous than those which Persia endured between the 8th and 13th centuries?—has brought great destruction among the manuscripts, and up to the present we possess nothing earlier than the 13th or perhaps the second half of the 12th century. One may well hope, however, that we shall one day discover an illuminated manuscript anterior to the Mongol epoch, some fine book made in the 10th century at Gassna for Mahmoud, or the manuscript, "which an old man called Azadeh Serw once possessed at Merw, in which there were the portraits and figures of the Pehlewans" (Firdousi, trad. Mohl, V. 4, p. 564). We know that there existed from the 10th century a school of mural painting in Transoxiana and Afghanistan. Several texts mention it. Mahmoud had prepared for Firdousi in the 10th century an apartment of which the walls were covered with pictures representing armour of all kinds, horses, elephants, dromedaries and tigers, portraits of kings and heroes, of Iran and Turan ("Livres des Rois" trad. Mohl, pref., p. 31).

Again "Ma'Soud, the son of Mahmoud, had constructed in the Bagh Adnadi a pavilion in which, by mechanical means, he could mount to secret apartments without anyone's knowledge; there he brought together his boon companions, commanded musicians, dancers and *dansseuses*, and drank wine. All the walls of the kiosk, from floor to ceiling, were decorated with obscene paintings", ("Elfilieh-Chell-fieh. Menoutcheri", by A. de Biberstein-Kasimirski, Paris, 1836, p. 135). The tradition of mural painting continued under the Mongols. Raschid-ed-din (*cf.* d'Ohsson, "Histoire des Mongols") reports that the Khatounes and the Emirs said to Gazan: "Your father had himself painted on the walls of his temple; now that this edifice is in ruins, the images



[10] FURUL. HISTORY OF THE CALIPHS. CIRC. 1220. POSSESSION OF M. KAVOURIAN



[11] DONYA-E-SANI. KUCHIA. (C. XIV, 1220). AUTHOR'S COLLECTION



[12] TRAITE DES AUTOMATES. EGYPT. 1357-54. M. SABLON'S COLLECTION







(6) THE FOUR EVANGELISTS. COSMOGRAPHY OF RASVINI. 14TH CENTURY. AUTHOR'S COLLECTION



110 1/2 x 70 1/2 (28.5 x 17.8) cm. METROPOLITAN MUSEUM OF ART, NEW YORK



(1) MONGOL STYLE. 15TH CENTURY. M. MEYER-RIEFSTAHL'S COLLECTION



THE KHAYSE OF NIZAMI. FIRST HALF OF 15TH CENTURY. M. E. J. CARTIER'S COLLECTION

## Exhibition of Persian Miniatures

of your father are exposed to the snow and rain". It is much to be regretted that no mural painting of this or of succeeding epochs has come down to us, but it is to be hoped that some day excavations may lay bare a wall covered with these frescoes which we should so much like to know. Even if we had not the texts cited above, it would scarcely be rash to deduce the existence of a school of mural painting from the character of an interesting series of miniatures which is exhibited at the Arts Décoratifs. They belong to different people—M. A. Henraux, M. A. Kann, M. Vignier, and myself—and come from a manuscript of "Kalila and Dimna", a collection of fables of Bidpai, written in Neshki script by the scribe Yahia ben Mohamed ben Yahia, surnamed the Djedde Roudi, in the year of the Hegira 633—1236 A.D. Two of them are shown in PLATE I, B, C. On a uniform ground of red or blue, figures of animals are relieved in lighter tones; a little gilding marks the jowls, the hairs of the belly and the mane; trees and flowers are very broadly treated in a purely decorative spirit. It is evident that the art whence these miniatures derive is an art of fresco and not of miniature. This is sufficiently shown by the breadth of style, the character of the line, its power and simplicity, and even by the habit of restricting the colour to three or four tones at most. One recognizes here as well as in two or three other known pieces a transposition and reminiscence of that art of fresco of which no fragment has been transmitted to us.

Although the name of the scribe of this book throws no light upon it, I do not think that we must look for the place of origin of this manuscript in Mesopotamia. We have an authenticated manuscript from Baghdad of about the same epoch—the "Dioscorides", 619 A.H., 1222 A.D.—the style of which shows no similarity to that of the "Kalila and Dimna". I should incline to the belief that the "Kalila" was made in Bokhara or Transoxiana, at that time under the Mongol rule of Ogotay. I do not find in it any trace of Byzantine influence, which is perceptible in different degrees in the majority of manuscripts of this early epoch. Here, on the contrary, we have an original and powerful style which owes nothing to the Byzantine west; if we were to look for points of comparison, though distant ones, we should have to turn to China. There is some analogy between the manner of inclosing these animals in a narrow frame and that of certain Chinese plaques of early date; indeed, on seeing at the British Museum the silk paintings brought back by Sir M. Aurel Stein, I was struck by the analogy between the flower ornaments of the paintings of which the date is not exactly fixed and the similar floral paintings of the "Kalila", of which the precise date is known.

The "Kalila" is, then, a manuscript of singular importance and interest for our knowledge of the

origins of Persian painting. It can be compared only to the splendid "Bestiary" belonging to Mr. Pierpont Morgan.<sup>1</sup> That is of the end of the 13th century, and there too there is no Byzantine influence, a point of great importance, since, with these two exceptions, all the known works of that century go back to Byzantine models. It is, then, in the "Kalila" and the "Bestiary" that we find most clearly the Iranian element in the beginnings of Persian miniature. This Persian element has been tinged with influences of the extreme East, apparently in Transoxiana, which was then Mongol; but from the moment of its appearance it is distinct from Chinese and every other art; it has its own character, it has already just that quality which makes the charm and grandeur of Persian art.

The exhibition furnishes two important manuscripts of the same century. One is a Persian translation of the "History of the Califs" by Tabari, belonging to M. Kevorkian [PLATE II, D]. The Persian translator is Al Balami, Minister of the Samanides at Bokhara in 352 A.H. Here we have neither date nor copyist nor indication of locality. It is probable that this manuscript is fairly near in point of time to that which we have been considering. Possibly it is earlier by twenty or thirty years; certainly I do not think it later. The Byzantine influences are still to be felt, although much less than in the manuscript of the "Dioscorides". The principal personages have golden haloes; these haloes are directly derived from Byzantine art, but, apart from this, we are already far from those Arab manuscripts of Byzantine type which M. Blochet has studied so exactly.<sup>2</sup> The art of this manuscript is not unknown to us; it has the family traits of an art that we know well—that of the pottery of Rhages. The reproduction here given shows the same costumes, the same fabrics, the rounded faces and heavy jaws, the large eyes, conventionally continued to the ears; these are the personages that we see on the admirable Rhages pots. In our present uncertainty I should like to attribute the Tabari to the then flourishing town of Ray, the ceramic art of which was then at its apogee. As is well known, the great epoch of the faience of Rhages is the 13th century. Our manuscript, if it is earlier, is probably so by a few years only. In the Tabari, the miniatures of which have suffered, the colouring is rather sombre, the backgrounds red, the haloes gold; there are browns, yellows and dull greens.

The polychromy of the "Dioscorides" is on the contrary lively and gay, with fresh colours, in which a light red and dark green tell upon the uncoloured paper of the background. About the "Dioscorides" we have certain facts. It was made at Bagdad, 619 A.H., 1222 A.D., by the copyist Abdallah ben

<sup>1</sup> It was formerly in the collection of M. Vignier.

<sup>2</sup> *Peintures de manuscrits Arabes à types byzantins in Revue Archéologique*, 1907.

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Fadl. It belonged in its entirety to Dr. F. R. Martin<sup>2</sup> but the pages have been sold separately, and are in the hands of different amateurs. The one reproduced [PLATE I, A] belongs to M. Muttiaux. The "Dioscorides", then, was made at Bagdad in the reign of one of the last Califs, Nasir. The human figure is frequently represented, a fact which shows us that, even in the fortress of Sunnism, the prohibition to reproduce the human figure was not literally observed. It is true that at this epoch the Kalifat was nothing but a shadow of its former self. But if the attribution of place (which I have not been able to verify) given by Dr. Martin is exact, we must note this interesting fact that a large manuscript with figures was freely illuminated at Bagdad under the Califs. The miniatures of this manuscript are in a marvellous state of preservation. As already stated, it derives directly from Byzantine art—there is the same elongation of the body, the same gesticulation, the same grandeur of style. These are the best surviving witnesses for this epoch of Mussulman art, under the influence of mediæval Hellenism.

Of the following century we have another manuscript, in no less perfect condition, which shows the survival of Byzantine traditions in Arab painting down to the second half of the 14th century, a time when the distinctive Persian art had already found its way, affirmed its own genius, and was developing a national feeling. This manuscript is the "Treatise of Automata". It comes from the library of Santa Sophia, and belonged to Dr. Martin, who attributes it to the School of Bagdad and fixes the date at about 1195.<sup>3</sup> But a work of M. Blochet<sup>4</sup> which we have already cited, gives with precision the date of this manuscript by means of the inscriptions on two miniatures, dedicating it to the Mameluk Sultan of Cairo, El-Melik el Saleh Sala ed Donna Weddia, who reigned in Egypt from 1351 to 1354. I regret having to confine my reproduction to a single page of this fine manuscript. Messieurs Goloubeff, Muttiaux, Koechlin, Stoclet, Meyer-Riefstahl and Rosenberg possess several specimens. I give a figure of great character belonging to M. Sambon [PLATE II, F]. One notes that, as in the previous manuscript, the figures are relieved upon the white paper, although the Persians had already acquired the taste for painted backgrounds. The polychromy is rich—dark blues, reds, bright citron yellow; the golds are magnificent. The personage here shown has a robe of bright blue with dark blue ornaments, red shoes with black tassels, a girdle of two tones of brown. These miniatures are a remarkable example of Arab art in Egypt at the middle of the 14th century.

We leave now those manuscripts which show

Byzantine influence and turn to the completely formed Persian art. But before considering its development I introduce a very singular work which belongs to no series that I know of. M. Vignier possesses a miniature by the same hand representing two Effrits, led in chains, and beaten by a peasant. The one I give here [PLATE II, E] is a scene of homage. A man holds the arm of a chief and kisses it, another behind brings a golden vase. The character of these figures is strange; they are clothed in thick wadded robes, and have very curious shoes. The physiognomy resembles no other in Persian art, the nose is flattened, the beard long and thick, the head-dress and the golden vase remind us of China, though the figures are far from Chinese. The marked accentuation of the touch, the farouche air of the faces, the odd draperies, the polychromy which is rough and sombre, in dark browns, blacks and blues, give a striking air to this isolated work. From what book does it come? Perhaps from the first Raschid ed-din, and illustrates, maybe, a Mongol tribe. Ought we to place it on the N.W. frontiers of China, towards the lake Baikal? May we not, on the other hand, find in these curious types the ancestors of the Russian Moujik? That is not impossible, and the work would then come from the North of Caucasus and the territories of the Volga at the time when the Golden Horde, after the conquests of Batu, reigned on the Kipchak, and it would date between the end of the 13th and the middle of the 14th century.

True Persian art of the 14th century has left us a considerable body of work of which the capital piece is without doubt the great "History of Raschid ed-din", prime minister of Gazan, now in the Bibliothèque Nationale. At the Arts Décoratifs we have a small series of pieces which exhibit clearly enough the Mongol period of Persian painting. I would cite the "Tarikhi Djihan Gôchai" in my possession, the principal miniatures of which are published by M. Huart in his "Calligraphes et miniaturistes de l'Orient Musulman". A small piece belonging to M. Meyer-Riefstahl [PLATE III, J] gives fairly exactly the condition of this Mongol art as it survived in the 14th century. We may classify with some certainty as late 14th-century work several pages now in different hands which once composed a "Cosmography" of Kasvini. They are miniatures in a very fine style representing for the most part isolated figures. I give a very curious one which I found at Ispahan [PLATE III, G]. On a gold ground are the symbols of the four Evangelists. What a proof of the indifference, not to say benevolence, with which the Mongol rulers treated their Christian subjects! Indeed, we know that the Nestorians and Manichæans were numerous in Central Asia during the Middle Ages. But we scarcely expected to find among the finest primitive works of Persian art such a witness to

<sup>2</sup> Catalogue of Munich Exhibition.

<sup>3</sup> Illustrated Catalogue of Munich Exhibition.

<sup>4</sup> Revue Archéologique, 1907.

## Exhibition of Persian Miniatures

the expansion of Christian schismatics in the East.


As I have already stated, the Persians are habitually faithful to the masterpieces of earlier art. And thus throughout a large part of the 15th century they copied and interpreted, with varying success, one of the most complete types of Mongol art, that namely which was created by the Raschid ed-din of the Bibliothèque Nationale, in the first half of the 14th century. Of this type my "Tarikhi Djihan Gôchai" is a second state, presenting the style such as it became during the second half of the 14th century.

Before leaving the 14th century I wish to reproduce an admirable miniature which is in my possession [PLATE III, H]. It shows a group of men of Mongol physiognomy and costume gathered under a tree. A miniature by the same hand in Count Goloubeff's collection shows a king enthroned upon a dais. There existed no doubt a third piece forming a pendant to mine; this must have represented the courtiers on the king's left. A miniature belonging to M. Sambon, of slightly later date, I think, shows the whole scene on a single page. The drawing here reproduced is among the best works of this period; the mountainous *terrain* is yellowish-green; against this the figures are relieved in vivid and frank colours; the drawing of the flowering tree is forcible. Before

this work, which doubtless comes from Turkestan, one is reminded vaguely of China, at least of that part of China which was in frequent contact with Central Asia and Persia, through the mediation of those Mongols whose rôle in the formation of Persian art was by no means so negative as has been supposed. But Persian feeling dominates, and it is a work that Persia can justly claim.

The 15th century is represented by several interesting books: want of space compels me to restrict my notice to a page belonging to M. Vignier. It is a design of flowering trees upon a gold ground, a work of rare distinction and quality. Even the minor works of this period (Cartier, Henraux, Anet, Vignier collections) have a charm wanting even in the most brilliant and accomplished works of the following century. I cannot too much recommend those who would appreciate the most precious qualities of Persian art—the grace and nobility of the composition, the beauty of its colour, the rarity of its harmonies and the purity of its decorative design—to study the works of this period, even though they are often in a less perfect condition than later miniatures. But even the fragments of this period are of value. One finds on each page a freshness of sentiment, a zest for creation and an emotional power in which the celebrated works of later epochs are generally wanting [PLATE III, K].

## A SIGNED TRIPTYCH BY BARTOLOMÉ BERMEJO AT ACQUI BY JOSE PIJOAN\*

OME five or six years ago a good many notices appeared in the art-periodicals on an enigmatic Spanish primitive, who called himself a native of Cordova and signed his pictures with the name Bermejo, or Rubeus, which is to say "red". The curiosity which this artist excited is now appeased but not satisfied, and it must be acknowledged that the problems which his work presented to us were very interesting. Bermejo was not a great genius, but an artist of great talent, thoroughly proficient in the newest methods of his time, and one of the introducers of the Flemish style into Spain at the end of the 15th century.

The rare phenomenon of the marvellous expansion and extension of Flemish art is perhaps more absorbingly interesting to-day even than the similar development in Italian art. It may be said that Flemish art is perhaps even more European than is the art of the Latin Renaissance, which by many peoples has never been understood.<sup>1</sup> And this is why so much interest is taken

\* Translated for the author.

<sup>1</sup> This seems almost the rule among Spanish painters. Though Velázquez paid two visits to Italy, and had plenty of Italian pictures to study in the Alcazar Real, the Italian spirit had very little effect upon him.

in England, France, Germany and Italy in this worthy Spaniard, who was assuredly one of the first to draw from their source in Flanders the principles of that new style which was to dominate Spain and contribute to form its great national school of painting. Spanish art in the great masters of its golden age is always reminiscent of the strong Flemish influence which it received at its birth. Morales is still in some degree a pupil of the successors of the Van Eycks, as El Greco was in a sense only the last disciple of the fulminant Tintoretto. These two streams of influence give the great masters of Spanish painting a part of their pathetic force and moral severity, which, indeed, accords so perfectly with the traditions and genius of our country.

But for us Spaniards the introduction of Flemish art into the peninsula had still further significance. In that introduction are found, working in concert, the two Spanish schools of painting which had developed independently since the Middle Ages, almost without knowing of each other's existence, and without the slightest mutual influence—the Castile school in the central kingdoms of Spain, and the Catalan in the kingdom of Aragon stretching along the

## A Signed Triptych by Bartolomé Bermejo at Acqui

shores of the Mediterranean.<sup>2</sup> Bermejo was a Cordovan—that is to say, a citizen of a great Castile town—but he carried out commissions for the Catalan Chapters of Vich and Barcelona. In the whirl of enthusiasm for the new art the peoples of Spain forgot their diversities and the rooted traditions of their local schools.

How had Bermejo learned the Flemish style which we see in his pictures? Until quite a few years ago important conclusions were drawn from the short voyage which Jean van Eyck made in Portugal, and perhaps in Spain also. Great capital was made of pictures by him and his pupils in circulation in Spain, of which the pupils' at any rate are still relatively numerous.<sup>3</sup> And perhaps there is truth in this as regards the Castile painters, in whose country were more pictures brought from Flanders. But as regards the Catalans, we may believe that they learned little from imported pictures; they rather went themselves to the mine of Flemish art, and studied it there in person. At any rate, this is true of another artist, contemporary with Bermejo—Luis Dalmau, the Catalan concerning whom Sr. L. Tramoyeres has published documents proving that he went to Bruges perhaps on the pretext of purchasing tapestries for Alfonso V of Aragon.<sup>4</sup>

Before the publication of these documents, Dalmau's case was the same as Bermejo's. We knew only one work of Dalmau's, and that also was dated; his education, his other paintings, the history of his life, were absolutely unknown to us. The unique picture by Dalmau, the celebrated *Madonna of the Municipal Councillors of Barcelona*, told us simply that its author was an excellent painter, employed by the magnates of the town; that he imitated Flemish models in his Virgin with gilded hair and his architecture in *grisaille*; and that he had certainly admired the polyptych of *The Mystic Lamb*, in reminiscence of which he introduced, beside the Virgin, singing angels clad and coifed in the same manner. The documents

<sup>2</sup> In the 9th century a school of art began in the kingdom of the Asturias, founded on purely Visigothic traditions as to its architecture, goldsmith's work, and miniature. Visigothic calligraphy continued in the manuscripts of Central Spain to the end of the 11th century. But in the Marca Hispanica, in the north-east, art began afresh on Carolingian models; its architecture, goldsmith's work and painting are all Lombardic; the Caroline characters were already used in manuscripts in the 9th century. Later, these two schools developed separately under different influences. Central Spain (the kingdoms of Castile and Leon) was affected exclusively by French Gothic, which was rapidly introduced with the building of the great cathedrals in the mid-13th century. In north-eastern Spain (the kingdom of Aragon) the influence of French Gothic was neutralized, especially in painting, by the Italian influence brought in by constant communication with Italy. It was the taste for Flemish art which unified these two schools, leaving them only slight differences, and established a single artistic ideal over the whole peninsula.

<sup>3</sup> Fresh Flemish pictures are being rediscovered every year in Spain; last year's discovery was the famous triptych by Van der Goes at Monforte, which has ever since been continually being sold—and not sold—to the Berlin Museum.

<sup>4</sup> *Revista de Cultura española*, 1907. Dalmau stayed at Flanders from 1431 to 1440.

of Sr. Tramoyeres prove more: they tell us that Dalmau was also on good terms with the Rey Magnanimo, who was a great amateur of Flemish art, and that in his capacity of court-furnisher he had been sent by his master to provide him with the marvels of the new style.<sup>5</sup>

For Bermejo, things must have gone much in the same manner. Although we are at present without literary documents concerning his life, we have in compensation four very characteristic works by him, which may help us to trace him through a similar career.

Here follows all that we know at present concerning Bermejo and his works. The picture of the chapter-hall of the cathedral of Barcelona has a right to the first place, because it has always been known, and it is also the most striking work of the master. It is a large panel with a *Pietà* in the centre, on one side the donor, and on the other S. Jerome vested as a cardinal, his book in his hand, and his lion at his feet, as he is always represented in the Spanish retablos of the time. The picture bears on the simple flat cornice which surrounds it an inscription stating that it was finished in 1490 by the Cordovan, Bartolomé Bermejo, and was commissioned by a Canon Desplà. Documents of 1497 in the same cathedral are also known in which Bermejo undertakes to produce the stained glass for a certain chapel, and this glass is still preserved, but in so ruinous a state that it adds nothing new to our knowledge of its author.<sup>6</sup>

The first to discover a new authentic work by Bermejo was the keeper of the Museo Episcopal of Vich, Sr. T. Gudiol, who having taken to Barcelona a little picture, a head of Christ mocked, belonging to his cathedral, in order to exhibit it in an exhibition of Catalan primitives, was able by comparing it with the *Pietà* of the cathedral of

<sup>5</sup> At the end of the 15th century a very important school, full of Flemish influences, and the lineal descendant of the Catalan *cuatrocentistas*, appeared in Valencia. The priority of Valencia in the arts began with the reign of Alfonso V the Magnanimous. Alfonso V was never appreciated by the Catalans, who disapproved of his adventures in Italy. The differences between Barcelona and the king resulted in Barcelona, the political capital, losing its prestige in the arts. That pre-eminence passed to Valencia. The king's letters from Italy to the queen at Barcelona entirely concern politics; it is always to friends in Valencia that he writes for pictures, robes, musical instruments or *jaglers*. This Valencian continuation of the Catalan school still has no history such as Sr. Sempere y Miquel has written of the Catalan *cuatrocentistas*, and I venture to hope that Sr. L. Tramoyeres, the learned keeper of the Museo de Valencia, will give us soon the benefit of his intimate knowledge of the Valencian primitives. The influence of this Valencian school was felt beyond Spain. As the Catalans exported their retablos to Pisa and Sardinia, the Valentines, in the time of Alfonso V, produced a Flemish-Neapolitan school in Naples. The semi-Flemings of Naples did not derive direct from Flanders, but from the retablos imported from Spain, and from Valencia in particular. This fact has been recognized by Sig. Venturi also. In the last lecture of his course in 1911-1912 he gave his decisive opinion in favour of the Spanish origin of Flemish-Neapolitan art.

<sup>6</sup> Bertaux (E.), *Les primitifs espagnols; Revue de l'art ancien et moderne*, t. XX, and Sempere y Miquel, *Los cuatrocentistas catalanes*, t. II.



THE NATIVITY OF THE VIRGIN THE VIRGIN OF THE SAW WITH DONOR  
THE STIGMATIZATION OF S. FRANCIS

THE PRESENTATION OF CHRIST  
S. SEBASTIAN



THE TRIPTYCH CLOSED, THE ANNUNCIATION







THE DESIGNER DESIGNER THE "ALVE REGINA"



THE STIGMATIZATION OF S. FRANCIS

## *A Signed Triptych by Bartolomé Bermejo at Acqui*

Barcelona, to note the same peculiarities of colour and of style, and the decisive fact, which serves as a signature, that certain strange letters forming a pattern without recording anything, but used as a border on the blue mantle of the Virgin of the *Pietà* at Barcelona, were also reproduced, as if stencilled, on the border of Christ's tunic, in the picture of the cathedral of Vich.<sup>7</sup>

The third picture by Bermejo to be discovered was the *Saint Michael* of the Wernher Collection, signed "Bartolomeus Rubeus", which Mr. Herbert Cook published in the "Gazette des Beaux Arts", then believing that it was a French primitive. Don R. Casellas, of Barcelona, in an article in "La Veu de Catalunya", risked the statement that this Rubeus and Bermejo were one and the same person, and this unexpected identification occasioned a flood of literature. M. E. Bertaux, for one, in a very full article in the "Revue de l'art ancien et moderne", noted that the signature contained a purely Castile letter, and that this Rubeus must be a Spaniard, a conclusion confirmed by the provenance of the picture from the little town of Tous, near Valencia, where it was purchased by a German antiquary before it was sold to Sir Julius Wernher.<sup>8</sup>

This article was published just as Sr. Sempere y Miquel was printing his book "Los cuatrocentistas catalanes", and in that the question of Bermejo was discussed afresh, Sr. Sempere enlarging his researches so far as to compare Bermejo's *Pietà* in the cathedral of Barcelona with the famous *Pietà* of Villeneuve des Avignon which the exhibition of French Primitives had just revealed to the admiration of everyone.<sup>9</sup> All these publications attracted attention to Bermejo and induced Sig. Pellati to publish an article in "L'Arte" concerning a triptych in the cathedral of Acqui, also signed "Bartolomeus Rubeus", whom Sig. Pellati doubted whether to

identify with the Spanish Bermejo or with a certain Rosso of the Ferrarese school who might also translate his name by Rubeus. The inadequate reproduction of the triptych published by Sig. Pellati, and this inopportune introduction of a Ferrarese, disconcerted the critics, and his article was forgotten without its having given the work which he introduced to notice the importance which it deserved.<sup>10</sup>

I took advantage of my return to Italy, for the purpose of organizing the new Spanish school in Rome, to study at leisure and on two occasions this triptych of the cathedral at Acqui, and I have arrived at the conclusion that this time Rubeus and Bermejo are without any doubt the same person.

The triptych of the cathedral of Acqui is to be found in the Canons' sacristy, a small room decorated with panelling and baroque stalls of the 18th century. The decoration of the frontal wall is arranged so that the triptych may stand over the private altar of the Chapter. It was perhaps formerly in the church, or may have been presented to the Chapter just when the baroque restoration of the sacristy was going on; but of this we know nothing. Sig. Pellati says that he searched unsuccessfully for some document alluding to the triptych. We who have not Sig. Pellati's name to conjure the neighbourhood with, did not even succeed in getting the Canons' archives opened for us. Neither the lists of the bishops of Piedmont nor the histories of the town of Acqui contain any Spanish name of a dignitary of the Chapter or other person, who might have brought the triptych from Spain and presented it to the cathedral. However, it must be remembered that throughout the 16th century Milan was a centre for Spanish grandees, and that the neighbouring Alessandria was almost peopled by Spanish families, one or other of whom might have possessed this work by Bermejo. I do not think that he must necessarily have gone to Italy in order to have painted it; at any rate, there is little sign in his work of the effect which such a visit to Italy would have had upon it.

When the triptych of Acqui is closed [PLATE I] we can see on the shutters the two figures of an *Annunciation* in *grisaille*, with the folds of the draperies very angular and thoroughly Flemish. Thus closed, and with the dark backgrounds of the shutters, the triptych contrasts strongly with the distinctly Italian woodwork surrounding it. On opening the shutters we receive a delightful and unexpected impression. The central panel and the two wings are painted in the same soft yellow tone which is dominant in the *Pietà* of Barcelona. After looking a little, we distinguish delicate reds and blues, but wherever the artist can, as in the

<sup>7</sup> *Catàlech del Museo episcopal de Vich*, and Sempere y Miquel, *op. cit.* Sr. Sempere seems to me to exaggerate the similarity between other examples of the same subject (*Santa Faz*) and the one which is indisputably Bermejo's. In my opinion they are mere Spanish imitations of Bermejo's or of some other head belonging to the Flemish school.

<sup>8</sup> *Gazette des Beaux Arts*, Ap. 1905 and (with correct ascription) *Burlington Magazine*, Nov. 1905 (articles by Herbert Cook), also, with signature, Bertaux, *op. cit.*, and Sempere y Miquel, *op. cit.* The type of S. Michael was traditional in Catalan art. It would not be difficult to draw up its iconography. At first, S. Michael stands upright, trampling on the dragon, whom he pierces with a lance. Later he is bending in order to smite him with the sword, and he holds the balance in his left hand. The Wernher S. Michael belongs to the later type, and the figure is already clad in Flemish costume.

<sup>9</sup> The *Pietà* at Villeneuve des Avignon is perhaps a Provençal work, but it will always remain an isolated example, unless, indeed, we decide that precedents for it must be sought on the French side of the Pyrenees. The Magdalen, with her hair confined in a *calotte*, is found in the scene, *The Deposition from the Cross*, of the Catalan retablos; in the rest of the picture shows a strong Flemish influence which may even come indirectly by way of the south. This is the case with the Nice painter, Louis Bréa, who at the end of the 15th century has more connexion with the Catalans than with the Italians.

<sup>10</sup> Pellati (F.), *Bartolomeus Rubeus e un trittico firmato della cattedrale d'Acqui*, *L'Arte*, X, fasc. VI.

## A Signed Triptych by Bartolomé Bermejo at Acqui

architecture of his backgrounds, he harks back towards the monochrome of the *grisailles*. The central panel represents the Virgin seated on a saw, with the Child in her lap watching a bird attached to a thread with which He is playing; the man kneeling near them reading from a book is the donor.

The first question concerns the saw [FIGURE 1]. Sig. Pellati thought that by this saw the artist intended to represent Our Lady of Monserrat,

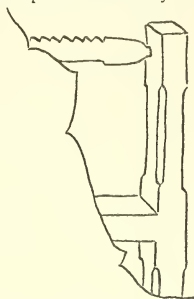


FIGURE 1

but I distrust this explanation. The Virgin of Monserrat is generally enthroned on her own mountain, but never on a carpenter's saw. I think rather that the saw refers to some particular invocation of the Mother of God, for we have in Spain many Virgins bearing the name of a family, a tree, a house, or some other lifeless object, such as the Virgin of the Oak, of the Cord, of the Pillar and of the Ribbon. The Virgin of the Saw might therefore be the patroness of a family bearing the name Sierre, or Serra, which is very common in the Catalan country.

She is clad like a Flemish Madonna, and wears a high crown which we can see only through the intervals of the embossed rays of the halo. Her waving hair falls from under a toque over her shoulders. The rest of her mantle and her lined robe, embroidered with a profusion of pearls, are in the manner of Bermejo.<sup>11</sup> The Infant Jesus

<sup>11</sup> In Mrs. Gardiner's *Santa Engracia* we find the same pearls on the lining of the dress. Moreover, this *S. Engracia* (published with the *S. Michael* in *The Burlington Magazine*, Vol. VIII, page 131) is the only one of the unsigned pictures attributed to Bermejo which, in my opinion, shows any likelihood of being his work. The retablo of *S. Catherine* in the museum at Pisa, of which his authorship has been suggested, is an earlier work, with no resemblance to Bermejo's style. Two other panels in the same museum which belong to the same polyptych as the *S. Catherine* have now been removed to a different room. It is curious that we should find in the landscape background to this saint from a Catalan retablo a representation of the town of Bruges, while the floor is laid with blue and white Valentin tiles. Here again it was a Catalan or Valentin who had been to Bruges, who painted this retablo, but there is no evidence that it was the work of Bermejo. As to its date, it is nearer Dalmazo than Bermejo.

wears the halo *fleur-de-lysé*—a characteristic of the Flemish school which the Spanish painters adopted immediately. The halo of the *Christ* in the cathedral of Vich is ornamented too, but with more *fleur-de-lys* instead of the cruciform rays. The eyes of the Infant express the sadness which we find in all Bermejo's heads, and about them is the prominent flesh characteristic of Bermejo. The mouth also is large and curved, like the tragic mouths which Bermejo loved to give his saints and donors. At the feet of the Virgin kneels the donor, an ascetic figure very characteristic of Spain, a Canon, clad in a black robe, and holding in his hands, which are covered with rings, a book of the Hours open at the "Salve Regina", the beginning of which is quite legible [PLATE II]. The ornamental initial and the beautiful writing make us think that Bermejo in his hours of leisure must also have been one of those illuminators who in Spain contributed so much to spread Flemish taste in books. The donor in the late Sir Julius Wernher's *S. Michael*, and the *S. Jerome* of the *Pietà* of Barcelona, hold in their hands little books similarly illuminated. The donor at Acqui, in his expression of pious suffering, closely resembles Canon Desplà at Barcelona, but his head is in complete profile like the donor's in the Wernher *S. Michael*. The Virgin of Acqui looks compassionately at the ill-shaved ecclesiastic with the reddened eyes and yellowish complexion, which indicate a reticent nature and a somewhat sickly constitution. These donors of Bermejo are the veritable ancestors in portraiture of the emaciated monks and mystic cavaliers painted by El Greco and Zurbaran. The plain face of the donor at Acqui is not easily forgotten; with the portraits of Bermejo a new era may be said to have begun in Spanish portraiture.

In the background of the central panel is a romantic landscape under a clouded sky; on the left are rocks crowned with a great cathedral and descending precipitously into a sea covered with ships; on the right is a small church with a monk at the open door, and before it a stone crucifix identical in design with those which we still see by our roadsides; there is also a wooden house, which, on the contrary, is quite Flemish and absolutely exotic to the buildings of Catalonia. Between the feet of the Madonna and of the donor, on the dark foreground, among little flowering herbs which we also find in the *Pietà* of Barcelona, is a folded paper bearing a signature [FIGURE 2] almost identical with the signature of the Wernher *S. Michael*.

The two wings are both divided horizontally into two scenes, so that the general arrangement of the triptych is reminiscent of the ancient Catalan retablos of the 14th century, which had in the centre a large figure of a saint, or of two saints, to whom the retablo was dedicated, while the

## A Signed Triptych by Bartolomé Bermejo at Acqui

side panels were divided into many compartments containing scenes from the lives of the patrons, according to the Golden Legend. In the Acqui triptych [PLATE I] two such scenes are retained at



FIGURE 2

the tops of the wings. On the left is the *Nativity of the Virgin*, with S. Ann in bed, Simeon wearing a turban and a mauve robe, and the midwives. On the right is the *Presentation of Christ*, with Mary kneeling, and Joseph in his traditional pose. These two scenes have as backgrounds architectural interiors with renaissance niches, arches, and vaults, in contrast with the Gothic decoration in the central panel. But at this period of the late 15th century the use of these classical details was already frequent in Catalan and Valentian retablos, and even in altars which preserved in their main lines the traditional Gothic form. In the *Presentation in the Temple*, among the floor-tiles are pieces of Valentian enamel, and characteristically also a border of Valentian bricks ornamented with letters reminding us of those without any literal signification on the robes of the *Virgin* at Barcelona, and of the *Christ* at Vich.

The two other pictures which fill the lower portions at the wings are also very transcendental. In the left-hand one, the *Stigmatization of S. Francis*, [PLATE II] the saint and Frate Leone are placed in absolutely the same scene as in the picture attributed to Hubert van Eyck in Mr. J. G. Johnson's collection.<sup>12</sup> With the same walled and towered city

in the traditional rocky landscape, the panel at Acqui seems a miniature copy of the picture attributed to the great Fleming. No Italian would have painted the scene of the Stigmatization with this Gothic town in the background.

The lower scene of the right-hand wing is also very important. The present owners of the triptych, puzzled by the figure of a knight who at first they thought held a sword, and, forgetting his halo, supposed that it was a portrait of the painter himself and that the object in his hand must be his brushes. Nor did Sig. Pellati succeed in identifying the figure; he merely calls it a military saint. Indeed, it must be difficult for Italians to recognize this fully-clad figure wearing a hat, and carrying arrows in his hand (the traditional S. Sebastian of the Catalan retablos) in the place of the nude youth, pierced with arrows and bound to a tree represented by the Italian artists of the quattrocento. To us Catalans the treatment is well known from the high altar called the Architects' in the cloister of the Cathedral of Barcelona where S. Sebastian also carries his arrows in his hand and wears the short laced tunic which shows under his mantle at Acqui.

From all this too long description of the triptych by Bartolomeus Rubeus we can conclude that whoever painted it was not an Italian, and that he was a Spaniard who had learned from Flemish models. The disposition of the panels, the two scenes from the Virgin's life, the treatment of the S. Sebastian, and among details the Valentian tiles and the Catalan Gothic wayside cross, are all Spanish, or, more precisely, Catalan. The turban of Simeon is no novelty in Catalan retablos of the end of the 15th century, and the high head-dress of one of the midwives is of the same pattern as the head-dress of Mrs. Gardner's *S. Engracia*. But the *Nativity of the Virgin* and the *Presentation* contain too many details to be enumerated, in which a certain Catalan *bonhomie* is traceable. The Cordovan contracted many germs from the Catalan country in which he worked.

Perhaps Bermejo went to Flanders when he was very young; at any rate, we do not know any works by him painted before he came under Flemish influence. The earliest of his pictures seems to me to be the *Werner S. Michael*, probably painted in Valentia. Perhaps his sojourn in Barcelona was due to Canon Desplà, whose name is rather Mallorcan or Valentian than Catalan, and I should think that Bermejo probably painted the Acqui triptych at Barcelona while he was there executing his commissions at the end of the 15th century.

<sup>12</sup> *Burlington Magazine* August, 1906, Vol. IX, p. 359.

# AN AUTHENTIC PICTURE BY GOOSSEN VAN DER WEYDEN AND THE *LEGEND OF S. DYMPHNA* FROM TONGERLOO BY GEORGES HULIN DE LOO

**I**HAVE recently been able to identify, on the basis of indisputable evidence, a picture of Goossen van der Weyden, a painter of whom hitherto no certain work was known. It would take too long to expound here fully the difficult and intricate problems connected with the question. I hope to do so later in the "Jahrbuch der Königlich preussischen Kunstsammlungen," but I think it is well to announce the discovery at once, as it is always a particular good fortune when we succeed in connecting a group of early Flemish pictures with a biographically known personality. Scarcity of names is a peculiar weakness of early Flemish art-history, which, since the beginning of my researches in that field, it has been my object to overcome.

The great leader of the Brussels school, Rogier van der Weyden, was the ancestor of a family of artists, among which the most prominent seems to have been his grandson, Goossen<sup>1</sup> van der Weyden, whose biography is comparatively well known since the researches of Chevalier Léon de Burbure<sup>2</sup> and the more recent finds of Mr. J. B. Stockmans.<sup>3</sup>

Goossen was born in 1465, or shortly before that date, probably in Brussels, and educated there in the workshop of his father Peter, also a member of the Brussels painters' guild.

In 1492 we find him engaged in a rather important work for the parish church of Lier, a little town near Antwerp, where he painted the doors, or shutters, of the organ, but we do not know the subjects represented. In 1497 he acquired the rights of citizenship in Lier, and was also the owner of a house in that town, where he lived at least till the end of 1498 with his first wife, Antonia Wellens; but, probably in 1499, he transferred his residence to Antwerp, where he became a burgher during the financial year 1498-1499. In 1500 he and his wife sold their house at Lier, and in 1503 they bought one in Antwerp, close to the dwelling of Quinten Metsys.

Goossen's inscription in the Antwerp painters' guild is missing in the registers, but these show that the inscription of new masters was neglected in 1495 and in 1500; therefore the entry of Goossen ought to have been made in one of those years. He soon seems to have acquired a prominent position in the guild, for from 1503 to 1517 he had no less than eight apprentices registered, a quite unusual number, which indicates an extensive

production. In 1514, and again in 1530, he was called to the honours of the deanship.

His migration from Lier to Antwerp coincides with the first statement of his employment by the rich abbey of Tongerlo, for which he worked from August, 1499, until his death (shortly after 1538). From 1514 he even had become the host or keeper of the town-residence or "refuge" of the abbey in Antwerp, and from that time appears to have acted as a sort of general agent to the abbots, who occasionally assisted him with loans of money.

Some of his works of which we find traces in the accounts, are of a decorative nature, such as the painting of the chapel of Our Lady in 1499, but others are "pictures" in the narrow sense of the word; so in 1507 a small triptych with the *Death of Our Lord* in the centre; on one shutter *Christ showing his wounds to his Father*; on the other *Mary presenting her Breast to her Son*.

Between 1511 and 1515 (probably in 1512) he painted an altar panel commemorating the donation of the estate of Calmpthout—this is the picture, now in the Berlin Museum, which I was able to identify, and the description of which will follow.

In 1513 is mentioned a payment for a picture by him, the nature of which is not determined.

From 1533 to 1535 he executed a very large altar-piece for the high altar of the church. It represented in the centre the Death, Assumption and Coronation of the Virgin, with the portrait of the Abbot Arnold Streyer; on the inside of the dexter shutter the *Annunciation*, and on the other the *Nativity of our Lord*.

Outside on the dexter shutter was *The Last Supper* and on the sinister one the *Crucifixion*, with the *Carrying of the Cross* in the landscape background.

On one of the shutters Goossen painted his own portrait, and that of his grandfather, Rogier, and above them a tablet with the following inscription:

Arnoldi Streyerii hujus ecclesie abbas hanc depinxit posteritatis Monumentum tabulam Goswinus van der Weyden septuagenarius sua cantile quam infra ad vivum exprimit imaginem artem sui avi Rogeri nomen Apelli suo zevo sortili imitatus redempti orbis anno 1535.

This, his grandest and latest work, is unfortunately lost.

Hitherto none of the above-mentioned pictures has been recognized, and there was no other picture to which his name was attached by an old tradition, so that whereas we knew his life rather well, our knowledge of his work had become quite nebulous, consisting merely in more or less fortunate guesses of authors of the 19th century.

It was natural to look for the traces of his activity among the early 16th-century pictures, preserved in the churches of Lier and of Tongerlo.

The church of Lier still possesses a large triptych the centre of which represents the *Marriage of the*

<sup>1</sup> Goossen is a diminutive form of Gosewijn (Latin Gossuinus; the English form of the name would be Goswin).

<sup>2</sup> *Documents biographiques inédits sur les peintres Gossuin et Roger van der Weyden le Jeune*, recueillis par M. le Chevalier Léon de Burbure, membre de l'Académie royale de Belgique, Bruxelles, 1865 (*Bulletin de la Commission royale d'histoire*).

<sup>3</sup> *Lyraan. Aanleeningen over den Lierschen schilder Gosewijn van der Weyden (1492-1500)*—Bulletin de l'Académie Royale d'Archéologie de Belgique, Anvers, 1908.



A



B

AN AUTHENTIC PICTURE BY GOSSSEN VAN DER WEYDEN  
AND THE "LEGEND OF S. OYMPHENA" FROM TONGERLOO  
PLATE I







(1) ALTAR-PIECE. KAISER-FRIEDRICH MUSEUM



(2) THIRTEEN (1511) DUS OF DE ERVEN DER GODE DIEL

AN AUTHENTIC PICTURE BY GOUSSEN VAN DER WEYDEN AND THE "LEGEND OF S. DAMPHINA" FROM TONGERLOO PLATE II

## *An Authentic Picture by Goossen van der Weyden*

*Virgin*, with the *Annunciation* on one shutter, and the *Presentation of the Infant Jesus in the Temple* on the other.

This altar-piece was painted in accordance with the will of Jooris Colibrant (a gentleman from Lier, who had died during a pilgrimage to Jerusalem, in 1511) to adorn the altar of the chapel which he had founded. It must have been painted about 1515-1517, that is to say more than fifteen years after Goossen's departure from Lier, a circumstance which weakens the probability of the attribution, without destroying it.

A few months ago<sup>4</sup> the abbey of Tongerloos was still in possession of the almost complete remains of a large altar-piece, originally comprising eight panels (only one is missing), of which four formed shutters, and are painted on both sides. They represent the whole legend of S. Dymphna, who suffered martyrdom in the neighbouring village of Westerloo.

These are the subjects of the panels which were placed in two rows one above the other:—

1. The Baptism of S. Dymphna by the holy priest Gerebarnus.
2. After the death of her Christian mother, her father, a pagan Irish king, proposes marriage to her [PLATE I, A].
3. To escape sin, Dymphna flies on board a ship with S. Gerebarnus and two other companions, and crosses the seas toward Antwerp.
4. Two emissaries of the King, who have traced the fugitives to the neighbourhood of their refuge, bribe the hostess of an inn at Westerloo to tell them where they are hidden.
5. One of the envoys returns to the King and tells him of the discovery.
6. The sixth (now missing) panel represented the martyrdom of Dymphna and Gerebarnus.
7. The discovery of the tombs of the martyrs by the pious people of Gheel, who transport the relics to their church. [PLATE I, B].
8. After having been stolen by the people of Xanten, the relics are solemnly brought back to Gheel.

According to the testimony of a trustworthy author, Canon Adrian Heylen, who, having been the Archivist of the Abbey at the end of the 18th century, had seen many documents which have since disappeared, this important altar-piece was completed in 1505. Unfortunately the accounts for 1501-1505 are lost, and Heylen does not mention the name of the painter.

As, since 1499 Goossen van der Weyden was almost continually employed for the abbey, and soon after the execution of this altar-piece, was to

become the confidential agent of the abbots, it is a natural and reasonable conjecture to suppose, with Chev. Léon de Burbure, that he was the painter of this series of panels.

Such a conjecture, however, ought to stand the proof of comparison, as soon as an authentic work is found.

The above-mentioned altar-piece commemorating the *Donation of Calmpthout*, painted about 1512, was, as I have already said, identified by me recently in the Kaiser-Friedrich Museum (No. 526). As the reproduction shows, it represents the Virgin, crowned and bearing the Infant Jesus on her left arm, standing before a cloth of honour in a landscape. Before her are kneeling, on one side, a knight in full armour, behind whom is a young man dressed in red, and on the other side the knight's wife, both holding in their hands diminutive patches of land covered with trees, the symbols of the donation [PLATE II, C].

The armorial bearings indicate Arnold of Louvain (d. 1287), a kinsman of the dukes of Brabant, and his wife Elizabeth of Breda; but this was the result of a confusion with the real donors of Calmpthout, a large territory which was given to the abbey more than a century before by Arnulfus Brabant (or Brabantinus) and his son Arnulf, for one part, and by Bernerus of Riseberge for the other.

The identification of the picture is proved beyond doubt by different very minute descriptions of the 17th century.

I was able also to recognize the same hand in several other pictures, one of the principal and best known of which is the triptych of S. Catherine *Disputing with the Philosophers* in Sir Frederick Cook's collection at Richmond [PLATE II, D].

Most of these pictures show that the painter was at that time deeply influenced by Quinten Metsys, in some cases, and even more, in some other, by the then very flourishing school to which museum catalogues and dealers usually attach the very ill-chosen name of Bles,<sup>5</sup> and which therefore we will call the *pseudo-Blesius* school. This style of painting had acquired its definite form in the first years of the century.

The variability of Goossen van der Weyden, who now yields to one impression and then follows another, shows a versatile, comprehensive, but hesitating nature, by no means a strong individuality, and we must be prepared to find considerable changes in his manner after a lapse of time. Coming from the Brussels school, Goossen cannot, on his arrival at Antwerp, have painted in the style of his works of later date. It must be observed

<sup>4</sup>The real Herry Met de Bles was exclusively a landscape painter who began to paint more than a quarter of a century later. His name was Herry Fatinier, and he did not become a painter before 1535. Several of his works are known. They have nothing to do with the pseudo-Blesius style.

<sup>5</sup>This series of pictures has since been purchased by Messrs. Fred. Muller and Co., of Amsterdam, to whose courtesy is due the reproduction of the photographs on page 27.

## *An Authentic Picture by Goossen van der Weyden*

that none of the pictures which closely resemble the *Donation of Calmthout* is anterior to the latter. Before 1505 Goossen must have painted in a style much nearer the Brussels manner.

That is why, I think, without asserting this as an established fact, in spite of the striking differences between the *Legend of S. Dymphna* and the *Donation of Calmthout*, that nevertheless they may well have been painted by the same hand, for the panels of the Dymphna legend show exactly the manner of a Brussels painter, who would already have come in a certain measure under the influence of Quinten Metsys. Besides, some graphological peculiarities persist throughout in all his works, and it must not be forgotten that whereas the Berlin picture shows a most careful execution, the S. Dymphna altar evidently was painted more

rapidly, probably a result of the great extension of the task.

Having been finished in 1505, the *Legend of S. Dymphna* is anterior to the great dated masterpieces by Quinten Metsys, and the first work with a certain date, painted at Antwerp in the beginning of the 16th century; therefore, whoever be its author, it is of the greatest importance for the history of the Antwerp school, the origin of which still lies in the deepest obscurity, whereas immediately after the date of these pictures, we can follow its development in almost innumerable specimens.

Also for the history of landscape painting in the Netherlands these panels are of primary importance, and it is much to be deplored that they did not find a home in one of the Belgian museums.

## KANT'S THEORY OF ART BY F. MELIAN STAWELL

**I**T is cause for congratulation that a good edition of Kant's treatise on *Æsthetics* has recently appeared in English.<sup>1</sup> Kant, with his deep thought and his clumsy methods, raises the most important questions, opens the most wonderful vistas, but is apt to leave the reader as much bewildered as stimulated. The student may well be grateful to an editor such as Mr. Meredith, who gives not only a clear translation but an instructive commentary. At the outset he puts before us the fundamental conviction that underlay all Kant's criticism, the conviction that all the faculties of the mind—for instance, the faculty by which it perceives *redness*, the faculty by which it conceives an object, say a red flower, the faculty by which it realizes that something *ought* to be done or *ought* to be there—all of these, in spite of their relative independence, really presuppose an ultimate harmony such that if one of them were fully satisfied we should discover that all the others were satisfied too. This ultimate harmony, however—and here Kant differs markedly from his great successor Hegel—cannot be comprehended by us, although we can see that if we are to account for the whole of our experience we must presuppose it. This may seem a long way off *æsthetics*, but in Kant's view the very essence of art is bound up with a feeling of delight which could only be experienced by a mind capable of such a harmony. To explain this, I cannot do better than follow Mr. Meredith's interpretation to the best of my ability, but using my own words and omitting many difficulties.

When we set out to try and understand the

world, we should like, if we could, to feel that every tiniest detail as perceived by sense must inevitably be there, and must be related as we conceive them to be related; we should like, for instance, to feel that such-and-such a flower must inevitably have such-and-such an arrangement of colour, shape, etc. But to this ideal we never do attain completely in knowledge proper. There is always something "given", which we have to accept as brute fact. Now when we come to the distinctive *æsthetic* pleasure, we get a curious likeness to what we were seeking after: a likeness and yet a difference. It is most important to emphasize both elements, both the likeness and the difference. For herein lies much of the difficulty, subtlety and profundity of Kant's doctrine. In a true work of art we feel an essential harmony between the details of the object and the object as a whole—our joy, indeed, is bound up with this harmony—but the harmony is no way felt to be derived (as it might be in regular cognition) from a definite concept of the thing, ready and complete beforehand, a concept which could be formulated by the intellect, apart from the particular manifestation to sense. An instance may make this clearer. There is an intellectual satisfaction in Bradshaw's time-table, but little, if any, *æsthetic* joy: and yet in many respects, Bradshaw is just what a work of art ought to be, and on many theories of art he ought to furnish us with an admirable example: he is a unity in variety, he is at once clear and complex, he may be presented to sense and understood by the intellect, his author has simplified his elements so that there is nothing in his arrangement which does not subserve the expression of the main idea, and yet he is not really beautiful. This is because there is nothing in him which could not have been derived from the mere

<sup>1</sup> Kant's *Critique of Æsthetic Judgment*; Translated, with seven introductory essays, notes, and analytical index, by James Creed Meredith. Oxford: Clarendon Press, 1911.

## Kant's Theory of Art

intellectual concept of the time at which trains arrive and start. So with an engine: the parts of an engine harmonize with its main idea, but we know well enough beforehand what that idea is, say, to turn a wheel or to drive a lathe. Thus no harmony of mere mechanism can, of itself and by itself, become a harmony of art. Even if a thing is alive, the details of its organism may serve its purposes of growth and reproduction never so well; it will not be aesthetically beautiful just because of that. In short, there is something more in every work of art and every beautiful form than could have been deduced from the intellectual formula of its subject alone: its harmony, when won, is felt to be inevitable, but it is never predictable. We can predict only from definite concepts, and for all art, to quote Mr. Meredith's pithy paraphrase, "something stirs in man beyond the mere concept". This is why art can never fully be taught; all that can be done is to show examples. The great artist can say to the student, "the joy that my works give, yours must give also": he cannot show him how to make that joy. Again, we can never really prove the beauty of a work of art by deduction from admitted premisses. What use to say to an opponent of no taste, "See, there is the main outline, and there are the details"? The Philistine will only answer: "Quite so, and what follows?" But if art rested only on definite concepts, we could prove it easily enough. Therefore, says Kant, the beautiful is "something that pleases *apart from a concept*". Sometimes, indeed, there is a definite concept present of a definite object to be represented, as in a portrait: sometimes, as in pure pattern-making (whether of form, colour, or sound as in music) there is not even this, though there is always at play the power by which we make concepts; for even in a pattern we always relate and combine and compare the material of our perceptions. But in no case is the harmony fixed and determined beforehand by any intellectual concept alone.

All this, however, is by no means Kant's full account of the matter. As Mr. Meredith warns us, Kant's way in dealing with a problem is to make successive provisional statements, all of them containing some truth, but in a form more or less vague, and therefore misleading, gradually, however, under his own criticism, becoming more and more precise. So here, in the phrase "something that pleases", is wrapped up a great deal which, when made explicit, throws a new light on the subject. For the pleasure of art claims universal validity, and though the validity cannot, as we saw, be based on the work of the mere understanding, it must be based on reason in some way or other. If a judgment of taste is to be right or wrong, there must be some rational standard somewhere. To those of us who believe in art, it is absurd to say

"One man thinks a given picture beautiful, another hideous, and with that there is an end of the matter". Somehow, we feel that with that there is *not* the end. Somewhere, we are convinced, an appeal must lie, and that to a court where the decisions are binding on all men. If this feeling and this conviction are to be justified, reason, in some way, must be at the foundation of art. (Kant, it may be added, did not consider it his business to prove that they were justified: his work was to frame the conception under which alone, as it seemed to him, they could be.) But can we go no further? Have we no hint concerning the nature of this reason which may be above the mere understanding? Kant thought we had: he thought such a hint was to be discerned in the workings of what he called "The Practical Reason". He believed that man did not merely perceive sense-data and combine them: there moved in him also an initiating power, not determined either by mere sensation or mere human intellect. It was from this power that there issued the commands of the moral law: of the *ought* which was other than the mere *is*, and at the same time was binding on all reasonable creatures. The mere fact of a thing existing, or of a man perceiving and knowing it, did not make it right: something other than such perception and such knowledge arose in him and told him what was right, whether it "existed" or not; something which, when it told him this, bade him also, so far as in him lay, bring it into existence and make it manifest to sense. Was it not, perhaps, from the same ultimate source that the artistic joy sprang and the artistic power? Kant thought it was, and that the very life of art lay in this initiating power being at work, in some fashion which he did not pretend to understand, on the ordinary elements and factors of knowledge, and that, in such a way as to produce an unspeakable feeling of harmony, as though our cognitive faculties were at last at rest in a perfect activity. One cannot lay too much stress on the fact that Kant did not think he could explain exactly how this harmony was produced: but he does insist both that it is produced and that it could not be produced either by mere sensation or by the understanding which works from definite concepts alone. In a beautiful pattern we have a sensation of profound satisfaction in realizing the relation of all the perceived details to one another and to the whole, a satisfaction which cognition wants to attain, but which when acting alone it never does attain, but we can give no one the receipt for making such another design. In a portrait by Rembrandt we feel further, not only a harmony between every element of the pattern, but also between the pattern itself and the concept of the sitter; yet this goes beyond anything we could say about the sitter. In short, to quote Kant's own awkward and heavy but most pregnant

## Kant's Theory of Art

and most profound utterance, the basis of art is "a something in which the theoretical faculty gets bound up into unity with the practical in an intimate and obscure manner". (§ 59.)

It is fairly obvious from this that though no amount of ordinary knowledge can of itself produce art—we may know with the greatest precision that a person is there before us, and how he came to be there, and what the shape of his nose is, and every cubit of his stature—all this of itself will not make us see him aesthetically; we must await the touch of the fire-bringer for that: yet the more knowledge we acquire, the more material we gain for the activity of art, the more faggots we are heaping up for the blaze. Sometimes, it is true, an injudicious piling-on of the fuel may go near to putting out the fire. But it is a cowardly flame that dreads fuel, and a brave art will love and desire knowledge. Thus we come in the end to the conception which I stated at the beginning, to the belief that we could admit the claims of art if, and only if, we could hold that there did exist somewhere, somehow, a point of accord for all our faculties,—existed in what Kant called "the supersensible", because it could in no way be derived from sense or from the mere understanding—a point of accord that had reason in it and therefore could claim validity, that had creative and unconditioned power in it and was therefore analogous to the moral law, and that could bring harmony into all the elements of cognition and therefore produce the spiritual delight in sense-perception which is the peculiar glory of art. Art itself is not that entire and perfect accord, but on Kant's theory it springs from it and can only be understood by reference to it: beauty, in his language, forces us, "whether we like it or not", to "look out towards the supersensible".

Kant, let it be said once more, did not think that he had grasped or could grasp the exact nature of this ultimate harmony, and the nature of art, therefore, remained in the end for him some-

thing of a mystery, but he did think he had shown reason for believing that the full significance of beauty could only be found in this final all-embracing union: that the decorative harmony which could unify percept and concept in a way deeper than could be expressed by any definite concept was the sign and symbol of that deepest substrate from which moral effort also sprang and which lay below all sense-manifestation. Herein lay the point of union between the beautiful and the sublime. The very heart of the sublime is to awaken in us the feeling of the supersensible, but it differs from the beautiful in its method. The sublime gives a shock both to sense and to understanding, by overpowering them in some way or other, but the shock throws the spirit of man back on itself, and he realizes then that he has in him something superior to both. Whereas beauty acts by bringing into the world of sense a peace and a harmony that could never have been given by sense alone. It is on this distinction, apparently, that Kant grounds his conviction of the much greater importance, metaphysically, that should be attached to the beauty of nature as distinct from the feeling of sublimity it arouses. The latter, in his view, is merely the feeling that we have something in us greater than nature as phenomenon, while the former suggests that even in its phenomena nature shows a spirit profoundly akin to ours. But to press the distinction too far is surely to betray a defect in analysis. We do not only feel a shock to sense when we meet with the sublime in nature: we have an experience approaching rapturous union with something stirring in the very force that shocks us. The same sort of thing happens in tragedy, and even we might say in the comedy that involves absurdity: in each case there is a blow, a shock of some kind, to the mere understanding, and in each case we can begin to comprehend the delight we feel only by assuming an ultimate harmony based on something deeper.

## EARLY FURNITURE—IV\* BY AYMER VALLANCE

### FURNITURE WITH APPLIED METAL- WORK

**T**HAS been remarked not only that by far the greater proportion of ancient coffers in this country is to be found in churches, but also that numbers of these coffers, especially the earlier examples, are iron-bound. The first of these facts has been accounted for by the order of Henry II in 1166, and, in the time of King John, *i.e.*, early in the 13th century, that of Pope Innocent III,

directing that alms-boxes or chests should be placed in every parish church to collect contributions for the crusaders. Nor was it unreasonable that, for greater security, many of these receptacles should be reinforced with iron. At first such iron-work consisted merely of plain, substantial bands or straps folded round and nailed to the body and lid of the receptacle. But in the normal course of development it followed that ornament should be elicited out of the utilitarian essentials of construction. Thus to the original strength of smith's work fresh beauty was imparted; iron bands, hinges and lockplates becoming handsomely

\* The previous articles appeared in June, July and August, 1912, Vol. XXI, pages 153, 208, 269.



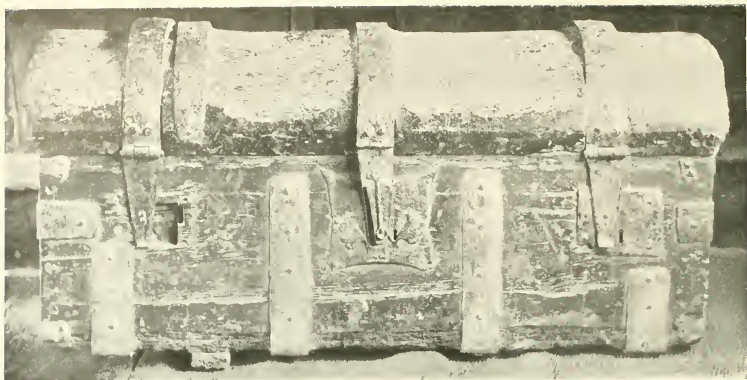
(A) CUPBOARD IN THE CANONS' VESTRY, CHESTER CATHEDRAL



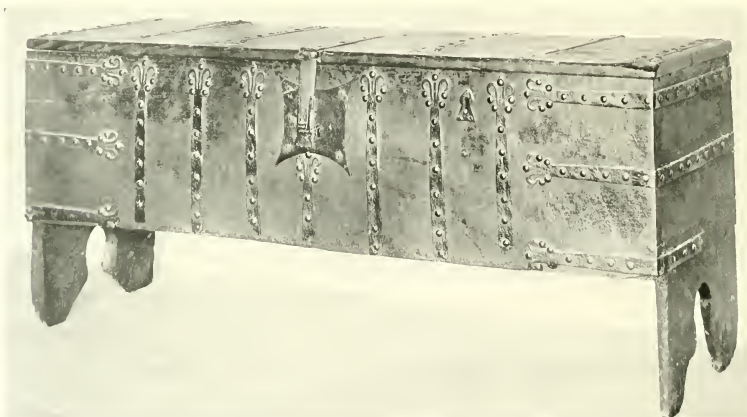
(B) COFFIN, WEST HADDON CHURCH, NORTHAMPTONSHIRE



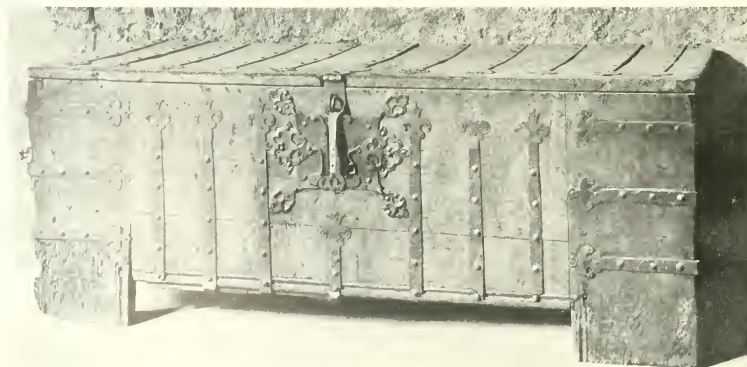




(c) IN THE TOWN HALL, FORDWICH, KENT



(d) IN SIR MARTIN CONWAY'S COLLECTION



(e) IN SIR MARTIN CONWAY'S COLLECTION

embellished, without interference with their functional purpose. The more primitive type does not offer much material for illustration. But there is an ancient coffer of singular interest at Abington Abbey Museum, near Northampton, removed thither in 1888 from West Haddon Church in the same county [PLATE I, B]. The coffer is a dug-out, hollowed from a solid tree-trunk, without any joinery except in the lid, which consists of two boards joined together, joggle-fashion, at the edges. The interior is from 14 to 15 in. deep. The front and back are about 3 in. thick; the right-hand end is 9 in. thick and the left-hand end some 2 in. less. There is no sign of a tray. The total length is 6 ft. 8 in. by 1 ft. 7 in. high by 2 ft. in. width from front to back. The front is deeply countersunk for the two lock-plates, each 2 ft. 1 in. long, which are both hinged at either end to an iron strap crossing the lid. There are seven straps in all, and of the three others, the second one from each end has a

massive coffer, so thickly bound and cross-strapped with iron that the wood is almost invisible, stands in Green's Norton Church, Northamptonshire. In this case again it is impossible to determine the date, which might, however, be as late as the 16th century.

A coffer, of 13th-century workmanship, at Bitterley Church, Shropshire [FIGURE 1]<sup>1</sup> is closely banded with iron, a rude semblance of leaves and stalks branching from every alternate strap. The sunk panel-like form in the supporting stiles or legs is characteristic of the period. The coffer is peculiarly long in proportion to its height, and the lid is slightly coped. Another coffer, nearly the exact duplicate, may be seen at Cound Church, in the same county. The two specimens refute the commonly received assertion that the device of dovetailing was not in use until the 15th century. Another coffer [FIGURE 2]<sup>2</sup> stands in Cropredy Church, North Oxfordshire. Presenting a stricter economy in the employment of the iron and a

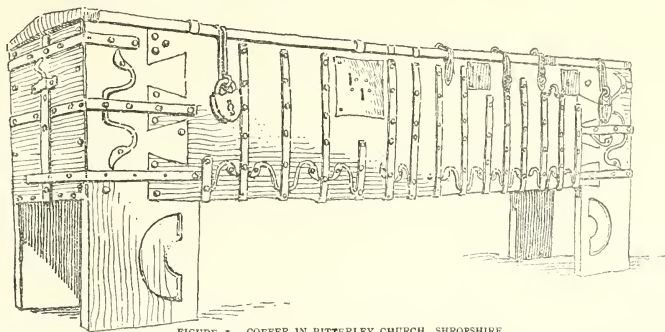


FIGURE 1. COFFER IN BITTERLEY CHURCH, SHROPSHIRE

hasp attached to it, while the middle one also had a hasp, now lost; as, indeed, are most of the iron straps which should bind the body of the coffer. The three iron staples for securing the hasps with padlocks remain in the front. It should be mentioned that the curved piece of wood underneath the lid is only a temporary contrivance to prop it open for exhibition purposes.

Another example of an early iron-bound coffer [PLATE II, C] is that in the Town Hall at Fordwich, the ancient port of Canterbury. The lid, in the shape of a segment, is much worn where not protected by the iron straps. These are of so plain a character and so devoid of any architectural detail that it is difficult to assign a date. The lock-plate, the only ornamental feature of the whole, belongs to a familiar type. It is in excellent preservation, even down to the ring for lifting the hasp. A very

greater elaboration in the treatment of the work itself, it is the product of a somewhat later date than the foregoing example—probably the latter part of the 13th, or possibly even the early years of the 14th century.

Sir Martin Conway's collection at Allington Castle comprises two handsome coffers of oak, bound with iron. One of them [PLATE II, D], from Paderborn, belongs to a distinctly Westphalian type. The design, of plain straps terminating in fleurs-de-lys, follows such severely traditional lines as to make the work appear more archaic than perhaps it actually is in point of age. The main portion of the front is crossed by seven

<sup>1</sup> The drawing was made by Mr. A. J. Ashdown from a photograph by Dr. Granville Buckley.

<sup>2</sup> Drawn by Mr. A. J. Ashdown from a photograph taken by the writer in the spring of 1907.

## Early Furniture

vertical straps—the central one shortened by the presence of the lock-plate—between three horizontal straps at the ends from across each upright. The uprights themselves are of plain boards, prolonged about twelve inches below the body of the

[PLATE 1, A]<sup>3</sup> which may be cited as exemplifying a favourite treatment for iron fittings in the 13th century. The doors are uniformly 1 ft. 9½ in. wide. The upper door on the right hand is 2 ft. 3 in. high, the lower one 2 ft. 6 in. The two

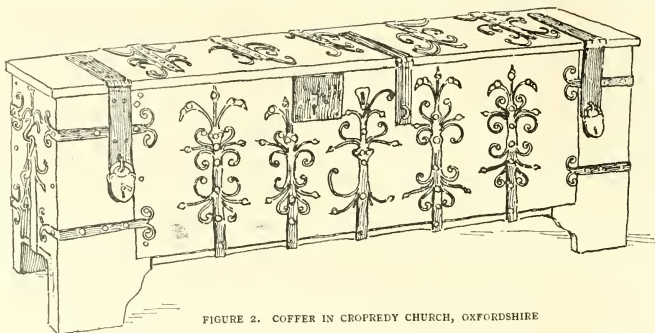


FIGURE 2. COFFER IN CROFREDY CHURCH, OXFORDSHIRE

coffer, and hollowed into a trefoil-shaped opening at the foot. Seven straps cross the lid from back to front, the second one from either end forming a hinge. The coffer is altogether 5 ft. 9 in. long by 30 in. high by 21 in. deep. The wood is particularly dark.

The other coffer [PLATE 11, E], not dissimilar in style, was purchased by Sir Martin Conway in Basle. It is of lighter oak than the preceding, and has an enriched lock-plate, possibly of later date than the other parts of the iron fittings. This coffer measures 6 ft. 1 in. long by 2 ft. 2 in. deep by 2 ft. 4½ in. high. The body is raised 5½ in. above the ground. Neither of these two examples dates, perhaps, from earlier than the beginning of the 15th century at earliest.

In door-hinges a greater degree of elaboration early became prevalent than was the case of iron-work on coffers; but as these hinges mainly occur applied to entrance-doors or to other fixtures on a large scale, they scarcely come into the category of furniture. In the sacristy at Chester, however, is an aumbrey or cupboard

others are 4 ft. 9 in. high. The design, though based throughout on a common motif—namely, foliated volutes of conventional vines—is yet varied in detail for each door. The execution, as Mr. Starkie Gardner has remarked, “is so delicate that the smallest leaves are no larger than the fingernail”. The effect, moreover, is heightened by the use of steel dies or stamps impressed in the heated metal, in the French fashion. The west doors of Lichfield Cathedral and those of the Chapter House at York offer parallel instances on a grander scale. Work of this type in England has been associated with the name of Thomas de Leghtone (presumably Leighton Buzzard), who is known to have made the famous herse for Queen Eleanor’s tomb at Westminster Abbey in 1294. But at the east end of S. George’s Chapel, Windsor, there is another example in the shape of a door, with iron fittings actually bearing—most rare circumstance—the name of the smith, Gilibertus, who forged them.

<sup>3</sup> The reproduction is from a photograph taken by Mr. Fred Crossley. For permission to photograph the coffer from West Haddon Church and to publish the reproduction [PLATE 1, E] thanks are due to the Museum Committee, Northampton.

## NOTES ON VARIOUS WORKS OF ART

A TWELFTH-CENTURY TEXTUS COVER  
THE magnificent textus cover [PLATE] mentioned by Sir Martin Conway in his last article on “The Treasury of S. Martin d’Agaune”<sup>1</sup> was acquired by the Victoria and Albert Museum at the sale of the Spitzer Collection in 1893. The cover, which is of oak, is overlaid with plaques of gold enriched

<sup>1</sup> *Burlington Magazine*, Vol. XXI, p. 350.

with *cloisonné* enamels and precious stones mostly cut *en cabochon*. The central plaque is *repoussé*, with a figure of Christ in Majesty holding up His right hand in the act of benediction and holding in His left a book; round the edge of the plaque is a *cloisonné* enamel border with an inscription in white enamel on a translucent blue ground which reads as follows: MATHEUS ET MARCUS LUCAS



IN THE VICTORIA AND ALBERT MUSEUM



SCSQ JOHANE VOX HORV QUATVOR REBOAT TE  
XRE REDEMPTOR.

Parts of this inscription, including the first three words, are modern restorations. The stone at each corner of the inscribed border is a carbuncle. Round this plaque is a narrow band of *repoussé* floral ornament divided into sections by stones arranged in the following order, beginning at the left-hand upper corner: chrysoprase, agate, foiled crystal, sapphire, crystal, sapphire, crystal and blue paste. The outer border is composed of rectangular plaques alternately covered with symmetrical floral designs in coloured *cloisonné* enamels, partly opaque and partly translucent, and set with jewels framed within an arrangement of scrolls and filigree work, studded with pearls, and ending in monsters' heads with eyes formed of minute rubies. The jewels are arranged as follows, beginning again from the upper left-hand corner: chalcedony, sapphire, rock-crystal, root of emerald, carbuncle, emerald, rock-crystal and turquoise. The under cover is bound with red sheepskin, upon which a cross *palée* is indicated by means of iron nails. These covers enclose a manuscript Evangelium, and formerly formed part of the treasury of the Abbey Church of S. Maurice d'Agaune, where it was used at the high altar. The manuscript consists of a nearly square folio of one hundred and eighty-seven leaves of vellum written by a German scribe in the 10th or 11th century; the covers are probably a century later in date, and the work of a craftsman of the Rhenish Byzantine school. This textus, which was probably presented to the Abbey of S. Maurice d'Agaune by a royal patron, was stolen from it in the 14th century, and eventually became the property of the Cathedral at Sion in the Valais; in 1851 it was sold by the chapter to a dealer in Geneva, and some time after passed into the possession of M. Spitzer.

C. H. WYLDE.

## THE FAMILY OF SIR THOMAS MORE BY HANS HOLBEIN

THE question has often been raised as to the possibility of accepting any version of the large painting representing the family of Sir Thomas More as the actual work of Hans Holbein himself, apart from the original sketch sent by Holbein to Erasmus at Basle.

The version of this painting which has usually been accepted as the best and the nearest to the original sketch is that now belonging to Lord St. Oswald at Nostell Priory, which came to the Winn family by inheritance from the Ropers. It appears, however, that the painting did not belong originally to the Roper family by right of descent from Margaret Roper, the daughter of Sir Thomas More, but was in 1604 in the collection of Andries de Loo in London, and was acquired for the Roper

family subsequent to this date. Moreover, the Earl of Arundel owned a picture of this description that was in the possession of the Countess of Arundel at the time of her death in 1654,<sup>2</sup> and in view of the fact that Arundel acquired other paintings by Holbein from the collection of de Loo, the picture acquired by the Roper family may be identical with that possessed by the Earl of Arundel. At all events, in 1731 it was in the possession of the Roper family at Well Hall, near Eltham, though for a time it was hung at Greenwich until it fell to the share of Sir Rowland Winn, who had it removed to Nostell Priory. During this removal it was deposited for a time at Sir Rowland's house in Soho Square, and there it was examined by George Vertue, who has left the following full memorandum in his diaries (Brit. Mus. Add. MSS. 25071, f. 4):—

The large Family picture of St Thomas More L<sup>d</sup> Chancellor which picture was sold at a sale of pictures &c. belonging to And Loo after his death, and bought by William Roper of Eltham who marryd Margaret eldest daughter . . . of St Thomas More. This very picture has continued at Well Hall near Eltham in possession of the Ropers from that time to the last . . . Roper who dyd by the fall off his horse and who leaving a daughter who was marryd to . . . Henshaw Esq who left three daughters, the youngest of these three sisters is lately marryd to Sir Rowland Winn, who has purchased the shares of that picture of the other two sisters (at about 150£ a share) and now is sole possessor of it (and has caused this picture to be brought from Greenwich hall were it was hung some time during the rebuilding of the house at Well Hall and St Rowland has it now in his house in Soho Square . . . where I, by the Earl of Oxford's direction waited on him to see it and in a more particular manner observed that the picture differs from the others, this seeming to be the most completed. First that design at Basle, presented to Erasmus by St Th. More, I conceive to be the first sketch on lines on a sheet of paper, or Holbein's first draught, and in this large painting of the Family contained the picture of Sir John Mores wife a young Lady to whom he was then lately married (and there is left out Margaret Giggis) as in the design of the first, she only being a companion to his daughters and a favorite of Mrs More St Thomas Lady. then there is also another person coming in the room with a stole in his hand—whose name is . . . Harisius . . . famulus, and behind a person setting reading on a desk—at bottom are two dogs favorites probably put in afterwards by another hand. . . . (in the first sketch one book is on the ground).

this picture is painted on cloth 11 foot 7 inches (within sight) out and out 12 foot. There really does not appear to be that certainty of drawing strength of colouring, as in many other pictures of Holbein, therefore in the opinion of several Judges & professors of painting it is doubtful.

Upon another review of the Family piece of St Thomas More—I observe that the light & shade of the persons represented are various. which is not consistent to nature nor practice in the art of painting for as it is a view of this Family represented at once the light ought to proceed from one point throughout the whole picture, which it doth not but some of the figures there represented, the light proceeds from the right side and others from the left side. and the light on the face of St Thomas proceeds from the left and his father St John is from the right. and also the Lady of St Tho. the light on her face proceeds from the left so in several there is a disagreement of light and shade.

Now I conceive the state of the picture to be  
St Th. More employed Hans Holbein to paint his picture & several others of his Family and others relations and Freinds in separate peices from his first coming over 1527 till 1530 (about so long time Holbein livd in the house) or thereabouts as it appears by the age of the persons represented and several other remarkabls of the marriage, death of St John etc. & near this

<sup>2</sup> See *Burlington Magazine*, Vol. XIX, p. 286.

## Notes on Various Works of Art

time Holben having drawn so many persons of St Thom Family separately he forms a design on paper by the direction of the Chancellor to paint a large picture afterwards (or not) that this first design being done in  $\frac{1}{2}$  interval K Henry chances at that time to visit St Tho at Chelsea, sees those paintings, commends them, takes Holben to Court in his service (settles a pension on him) there he being employed business increasing upon him perhaps he could not attend or St Thom<sup>s</sup> would not be at the expense of his doing so large a work himself therefore after 1530 (having a spare place at the end of his newbuilt gallery at Chelsea) employs some other hand (perhaps and not unlikely) some scholar of Holben's with his knowledge and consent to draw out this in large form from the small design and paint or finish as much as possible and from those other square pictures really of Holben works so forwarding it with as much skill as he was able ready for Holben to go over again and review & finish it—this as it appears then must be a work of Time, for which reasons there appears several alterations and additions that confirm the suggestion—first the introducing of the new late young wife of St John More and leaving out Marg. Giggs as in the first design. [In Lewis's edition of More's Life he calls her Uxor Joannis Clementis.]

Secondly behind, coming in at a door, is a man with a scroll in his hand, being one of the family a faithful servant belonging to St Thomas—and that I believe were afterwards introduced and the ground painted green which I think it was not originally. St Thomas quitting the Seals suddenly & the difficulty of weathening the Point in the approaching Storm where he was so much in danger, and pointed at, the necessity of his writing of several books etc. his retirement from public affairs or view might naturally leave this design unfinished for a year or two and then it was past expectation that he or Holben should employ their thoughts about that affair any more.

Another circumstance is that I think the lady lately married to St John More last introduced in the picture by her address & plain white linnen not ornamented or decked as the other women and her habit black entirely, therefore her picture might not be drawn by Holben till after the death of St John which happened soon after their marriage.

And the most visible difference in painting and drawing appears in the person and face of . . . Heretics the manservant that enters the room, what I conceive not to be copied from any painting of Holben—but from the life directly, and in that particular this assistant to Holben or his scholar in this he has ventured to show all his skill with full liberty—in that little bit of the clerk that appears—all the decorations behind even the musical instruments—the flowers, carpets, books, inscriptions, are disposed and done by the certain directions of St Thomas undoubtedly all differing from the first sketch by Holben—who then having got into employment at Court and in great favour he proposes to go to his own country and bring over his wife and little family. (this did certainly happen 2 or 3 years after he had been at Court) it was probable enough to think that he went to visit his first patron St Tho, and sold him his design and as Erasmus had sent his picture over to St Tho the return by the same messenger was sent this draught or sketch of the family piece designed by Holben which is plain Erasmus received by this means and he writes letters of thanks to St Thomas & his daughter Margaret commending much the picture gave the pleasure he took in viewing it the Images of so many friends he used to converse with in that good family so naturally represented. It is evident enough that the several inscriptions in the books in the picture were chosen and appointed by St Thomas and then wrote by the Painter excepting in that book in the hand of St John's wife . . . blank (inscript<sup>ns</sup> not finished), but the writing, or names of the persons are in a later hand and time (perhaps 20 or 30 years after it was done) probably when the Ropers had got the picture at Well hall after  $\frac{1}{2}$  he had wrote the life of St Thomas to hand it to posterity.

On the back of the book that Elizabeth Daunce has under her arm is wrote Epistolicæ Senecæ.  
on the book open on the knees of Margaret Roper is  
L. AN. SENECE.

Fata si licet mihi | Fingere arbitrio meo | Temperem—etc. but in a single picture of her that I have seen in the open book is another inscription in relation to the Obedience of Woman. this great picture is lined and has an indifferent lacquered frame made to it not above 40 years old.

After the whole reflections I have made upon this picture it may be observed that Raphael made many designs in small which were executed in large by his scholars some before his death and some after—so there are some authors that affirm the Cartons at Hampton Court were done which were indeed finished by Raphael himself undoubtedly. Many designs and sketches by Rubens were conducted by his scholars—from small to great, which he finish afterwards . . . such works have been done of many famous masters and probably this was the design of Hans Holben in this case (or rather St Tho. More). Especially as it may be observed none of these faces hands copied from Holben's painted pictures are not labouriously finished, but left broad and light, fitly disposed to receive any improvements by Holben's hand—when on the contrary all the still life in the picture the jewells ornaments gold are highly finished.

LIONEL CUST.

## AN UNPUBLISHED WATER-COLOUR STUDY FOR MANET'S OLYMPIA

THERE are works in painting as there are in literature which have been so frequently described, so widely discussed, so profoundly admired by some and so bitterly criticized by others, that anything concerning them is sure to attract and interest us. Chief among them is the *Olympia*. The picture marks a momentous date in the history of 19th-century painting and art generally. It was the object of the severest blame, the cry of scandal was raised against it; while Zola, its first defender, did not hesitate to acclaim it a masterpiece. In the reviews of the famous Salon of 1865 the *Olympia* was charged with "indecency", "ignorance" and "stupidity". And now how very strange and futile all this anger seems to us! *Olympia*, exposed to the full light of day by M. Marx in 1889, and retired for a time into the Luxembourg, now reposes in the Louvre in company with Ingres's *Odalique* face to face with Delacroix and Troyon, appearing to most of the visitors the masterpiece which Zola declared it was; so that we do not know now whether to marvel most at the public's docility in obeying those who incite it to detest a work of art, or at its too frequently pretended enthusiasm in subsequently adoring it.

*Olympia*, reclining among her white sheets, tells as a broad luminous mass upon the black background, out of which loom the head of the negress who brings her a bouquet, and the notorious cat which so highly perturbed the public. At a first glance we thus distinguish only two tints in the picture, violently opposed. Zola, after having pointed out the beauty of the work, recognized that it was not exempt from the charge of *parti-pris*, but he added rightly enough that fanaticism is of the very life of art. It is just to this question of *parti-pris* that I should like to keep the reader's attention for a moment, for I have before me an unpublished water-colour by Manet which is his first realization of the *Olympia*. The principal variations can easily be traced by comparing the reproduction included here [PLATE] with any of the numerous prints of the picture. In the water-colour *Olympia's* hair falls over her



M. HESSE'S COLLECTION



## Notes on Various Works of Art

left shoulder, while it is gathered into a chignon in the picture.<sup>3</sup> While the neck is bare in the water-colour, in the picture it is adorned with a black ribbon. The negress's face is immensely darker in the picture than in the water-colour, and there the cat's eyes start out of the shadows like two holes; while here in the water-colour they fade into the black tonality of the animal itself and the curtain.

Finally and indeed specially—a point more difficult to grasp from a half-tone print—the colour of the background in the water-colour is a very delicate green, yet very luminous, as are also the rose-colour of the ribbon and of the mattress, and the blue of the babouches. In places the green is accentuated by a more sombre note, but we feel that the air circulates freely about Olympia; we are sure that the window behind her is open and that the spring landscape is smiling at her like the fresh, many-coloured bouquet which the negress is bringing to her.

Now let us recall the oil-painting: its effort after black and white which are really no more than darker and lighter shades of grey; the left side of the picture where the whiteness of Olympia stands out against the white bed, and the right side where the negress, the hangings and the cat retreat into the pervading shadows; and then stretching from right to left, as *decor* of the scene, hangings very sober but deep toned, which prevent the eye from losing itself in the accessories and bring it back in spite of itself to the living figures.

Manet made no effort after this tender evanescent green, he made no effort after the gaiety coming in from the distance; the bouquet and scarf are the varied vibrating notes which suffice to distract the eyes when they become fatigued with the austere simplicity of the general harmony. It is not for me to say whether Manet was right or wrong in modifying the appeal of his work to a certain degree, but as a matter of fact the water-colour retains all its charm when placed beside the picture, and we never tire of admiring the technique and the sober skill of the draughtsman. The nude of the *Olympia* exists already in the water-colour by reason of the touches which are at once delicate and precise. It is almost disquieting in its vividness and truth to life.

So we can only regret that we possess no other water-colour but this by the painter who is before all else a master of colour, a herald of Impressionism.

CHARLES ŒULMONT.

### TWO GERMAN BOOKS ON CERAMICS

DR. BODE, in writing a monograph on a branch of Italian art, keeps alive the old German tradition.<sup>4</sup> Sixty years ago every "kunsthistoriker" in Germany devoted his time and energies to the art of Italy,

<sup>3</sup>In Manet's etching appears the same variation as in the water-colour.

<sup>4</sup>W. Bode, *Die Anfänge der Majolikakunst in Toscana*. Berlin: Julius Bard. 1911.

while scarcely a single volume in German on the lesser arts of that country could be found. During the last thirty years a new school has arisen, and, while German art gets its due, Italy maintains her undying interest. Of the new German type Dr. Graul may be taken as a shining example, while Dr. Bode, though not oblivious of the new departure, keeps alive the older style. Any production of his pen is sure to command the attention of the serious student, and the volume now before us is conceived on a grand scale, and carried out, both as regards text and illustrations, in a manner that entitles it to the consideration of all lovers of Italian wares.

The particular types of majolica that are dealt with belong to a class that was so neglected up to recent years as to be almost unknown. It is only since the worship of the primitive in art became the fashion in northern Europe that it was seen that the pottery of the trecento and quattrocento demanded as much respect as was lavished on the paintings and sculpture of those times. It has even got a firm grip of the American buyer, a result that tends to put it beyond the reach of the normal collector. Now Dr. Bode comes, with all the authority of his name, and places it on a pedestal of no small height. He is probably right, and future judgment will doubtless endorse his opinion of the artistic quality of these wares. It is no new idea that the bulk of the majolica of the 16th century is artistically as incapable of being defended as is the greater number of the productions of Sévres. In both the fundamental scheme of decoration was wrong from beginning to end, and this fact alone leads to a suspicion of decadence, whatever the quality of the work may be within its limits. Nowadays we are apt to be somewhat perplexed as to the suitability of our ornament for the vehicle that carries it, and Dr. Bode may thus anticipate a sympathetic reception for his unrestrained eulogium of the primitive pottery of Italy. The purpose of this book goes, however, beyond mere praise of its subject. He proposes and attempts to divide the various types between Florence, Orvieto, and other claimant cities, with what success must be left to the judgment of the individual reader. In dealing with the subject he pays a just tribute to our own countryman, the veteran Henry Wallis, and to the enthusiast of Faenza, Argnani. Good examples of every class are given, and there is no difficulty in distinguishing them. But when it comes to the evidence for a Florentine or a Siennese origin, we are still on somewhat uncertain ground.

Dr. Bode treats as negligible Argnani's reliance upon Faenza excavations as proof of Faentine make; but his arguments for either Florence or Siena are of much the same character, and do not carry conviction. Here is an instance. On page 3 he says: "When we find in every excavation

## Notes on Various Works of Art

hundreds and even thousands of fragments, as is the case in Florence, and to a degree also in Orvieto, Siena, Padua, Ferrara and Rome, we are forced to the conclusion that they represent wares made in the town or in the immediate vicinity". This is very likely true, but if true of Rome and Florence, surely it is equally true of Faenza, and in that case the "inspired local patriot" Argnani is right. So far Dr. Bode is disappointing, but we heartily thank him for having provided us with a *corpus* of primitive wares, admirably described and as well illustrated. Evidence of haste is to be found in the references to the illustrations; on page 10 the reference to the figures on that page have been transposed; *links* should be *rechts*, and *rechts* links; the reference to plates VI and VII should be to VII and VIII, and on page 32 plate XXXVIII is referred to, while the book contains only thirty-seven plates.

The volume of Graul and Kurzwelly deals with a very different class of wares, and it is not a little astonishing to find so handsome a volume on a subject that can surely have but a limited number of adherents. It is true that it is a publication of the Leipzig city museum, and that the city is wealthy; but Dr. Graul is fortunate if he is able to control the civic purse for sumptuous publications of this kind as well as for the maintenance of his museum. The book is the immediate outcome of an exhibition of the numerous Thuringian porcelain manufactures held in Leipzig, and is, at any rate, an eloquent tribute to local endeavour. Every German state during the 18th century was attempting to rival the productions of Meissen and to find the philosopher's stone of true porcelain, and the story of the intrigues of the rival princes to attain these ends is not a little diverting. In this field Thuringia was not behindhand, and put on the market a vast quantity of porcelain, some of which was very good, though a great deal requires the support of local patriotism for its full appreciation. Of all these the authors give a detailed history, illustrated with excellent figures and plates. To have been able to produce so fine a folio volume, with its sixty plates, each with a page of description, and an introduction of something near a hundred pages, is not a little creditable to all concerned. Incidentally I feel bound to say that the book weighs ten pounds avoirdupois.

C. H. READ.

### RAUNDS CHURCH, NORTHAMPTONSHIRE

The paintings of *Les trois morts et les trois vifs* are sadly faded since the day when they first came to light and when Mr. J. G. Waller, writing in 1877, pronounced them "by far the finest compositions of this subject ever before discovered in this country". They are notable for their large scale

—the figures are more than life size—and the graphic completeness with which the legend is presented. The work must at one time have been peculiarly rich in colour, and strikingly different from the conventional scheme of flat tints of reds and yellows, with brown or black outline, which one has learned to regard as the normal type of old English mural decoration. Indeed, the compositions as a whole are suggestive rather of woven tapestry. They occupy the north wall of the nave, the groups being ingeniously spaced and adapted to the irregular area afforded by the spandrels of the arcade.

The easternmost group depicts the three living kings, clad in royal robes, carrying hawks on their wrists and accompanied by hounds for the chase. The drawing and pose of the figures shows such mastery and vigorous handling as is more like East Anglian painting than any other produced in England at the period, *circa* 1460. The kings stand on a green sward, profusely variegated with flowers, with hares or rabbits in the foreground. In the next group further toward the west three skeletons, conspicuously yellow and gaunt, advance to meet the kings. Next, again, beyond these, and in the usual position immediately *vis à vis* to the principal entrance (in this case the south door), is a huge figure of S. Christopher, carrying the Divine Child across the torrent of waters.

The westernmost subject is not the least remarkable one of the series. It is allegorical and apparently meant to represent Pride as the fruitful source of all the other deadly sins. The figure of Pride herself is a stately woman clad in a sideless cote-hardi over a kirtle with long sleeves covering the hands down to the knuckles. Her shoulders are cloaked with a mantle, her head is crowned and she holds a slender wand or sceptre in each hand. Beneath her feet there yawns the mouth of the demoniacal pit, shooting up flames, in the midst of which a lost soul appears. Beyond Pride's right stands a skeleton grasping a long lance, the point of which is plunged into her side, whilst out of her breast issue six demons or dragons, three on either side, and from their mouths again emerge small figures symbolical of the other deadly sins. These were identified by scrolls inscribed with their respective names, now quite undecipherable.

In conclusion, the north aisle contains remains of mural painting, dating from the early part of the 16th century, and depicting scenes from the legend of S. Catherine of Alexandria.

AYMER VALLANCE.

### A WOMAN WEIGHING PEARLS BY VERMEER OF DELFT

THE famous picture by Vermeer of Delft, *A Woman Weighing Pearls*,<sup>7</sup> which was discovered by Dr. C.

<sup>5</sup> R. Graul und A. Kurzwelly, *Allthüringer Porzellan*. Leipzig: Seemann, 1909.

<sup>6</sup> See *Burlington Magazine*, Vol. XXI, p. 318.

<sup>7</sup> See *Burlington Magazine*, Vol. XVIII, pp. 130, 133, 134.

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Hofstede de Groot in the Ségur-Périer collection in 1910, and subsequently passed through the hands of Messrs. P. and D. Colnaghi and Obach into the collection of Mr. P. A. B. Widener at Philadelphia, was attributed for a time to Gabriel Metsu, but was soon recognized as the work of Vermeer, under which name it remained for some years at Vienna. I have lately found some important evidence about this picture. In 1826 it was sold from the Bavarian royal collection at Munich, where the King had been told that it was a Metsu. It was recognized as being by Vermeer, however, by the Marquis de Caraman, French Ambassador at Vienna from 1816 to 1827, who purchased the portrait for his collection at Vienna. After the return of the Marquis de Caraman to France, his collection of pictures was sold by auction at Paris in 1830. In the catalogue of this sale the picture of the *Woman Weighing Pearls* is described so closely as to

leave no doubt of its being the same picture which is now in the collection of Mr. Widener at Philadelphia. The following is a full extract from the catalogue :—

MEER DE DELFT (VANDER). 68. *La Pesceuse de Perles*.—Une jeune dame, la balance à la main, est debout dans sa chambre à coucher, près d'une table en partie couverte d'un tapis. Des perles sont sur la table à côté d'un écriin ; et c'est par décousurement sans doute qu'elle s'amuse à les peser.

M. le duc de Caraman a fait acheter ce délicieux tableau à la vente du cabinet partiulier du feu roi de Bavière, aux yeux de qui on l'avait fait passer pour un ouvrage de Gabriel Metsu. Il n'est point de peinture dont l'exécution soit d'une plus grande douceur. La figure vêtue d'un jupon et d'un manteau de lit garni d'hermine (costume simple que le goût ne reprouvera jamais) se détache sur un fond de muraille grisâtre, ce qui produit un effet aussi naturel, qu'il est heureusement rendu. Un tableau masque une partie de mur.

Les productions de Vander Meer de Delft sont si rares, que nous ne pouvons nous dispenser de signaler et de recommander celle-ci aux amateurs.

T[aille], h. 15 ft. 6 in ; l. 16 ft.

THEODOR VON FRIMMEL.

## LETTERS TO THE EDITORS

### "A DESIGN FOR A SALT-CELLAR ATTRIBUTED TO MICHELANGELO"

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—Kindly allow me space for a few notes touching your note in *The Burlington Magazine* for September<sup>1</sup> on Michelangelo's drawing for the Urbino "saliera".

Recent continental writers have added much to our knowledge of the circumstances which brought about the production (for the great artist) of this quite exceptional work. Briefly the facts were these : When Michelangelo, after long years of trouble and anxiety, had finally made his peace with the Duke of Urbino, on account of the unfinished tomb of Pope Julius II, the Duke stipulated that as a final peace-offering Michelangelo should make him a design for a salt-cellar ("saliera") to serve, according to the fashion of the day, as a centre-piece for his dining-table. This was duly executed in silver from the design and under the superintendence of the great artist. This we know from sufficient contemporary record, but we have no knowledge as to what ultimately became of the work so executed, and the inevitable supposition is that at some time or other it found its way into the melting-pot.

There is at present, so far as I am aware, no other graphic representation of it known than the drawing reproduced in your pages.

With respect to that drawing, I believe that it represents the "Saliera" in its complete and finished form, and that it must have been preceded by other preliminary sketches and drawings, which have perished or been lost sight of.

It is signed, as I believe, by the artist himself,

"Michel  
angelo" and underneath, I think added by another hand, "Bona  
rotti".

Your intimation that the drawing seems to have lost something of the "vigour and directness which one associates with the temperament of Michelangelo" is quite justified, but this has arisen from the fact that, unfortunately, it has in part undergone "restoration", the outlines of the body of the piece having at some time or other been retouched and strengthened. Fortunately, however, the winged amorino at the summit has escaped this profanation.

I have said that there must have been other preliminary and tentative drawings for this work. The drawing formerly offered to the British Museum may be one of them. Perhaps this notice may yet bring it to light.

Yours faithfully,

J. C. ROBINSON.

### THE OLD WOMAN PLUCKING A FOWL FROM THE LEVAIGNEUR COLLECTION

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—In view of Dr. Bredius's statements published in your last issue<sup>1</sup> may I request you to allow me space for a brief reply? Dr. Bredius admits that when he wrote of the picture first he had seen it only "in the Hôtel Drouot before the sale when it was hung rather high". It seems to me that he has been far too precipitous in condemning a picture of which he had made but a cursory examination. He states first that the fowl was by Rembrandt, but that

<sup>1</sup> Vol. XXI, page 359. See also pages 118, 164, 296, and illustrations facing pages 164 and 249 of the same volume.

<sup>1</sup> Vol. XXI, p. 358.

## Letters to the Editors

the rest of the picture was not. Now that the picture has been cleaned, and all except the fowl found to be completely different, he still declares that the fowl is the only part by the master's hand. Such a supposition cannot be maintained. In the first place it is likely that Rembrandt, who was ambitious and proud of his art, would have painted what was comparatively a detail and have left to another painter the most important part, the portrait—his own speciality? Secondly, the colours employed are the same and are used in the same way on the fowl and on the costume of the woman. Thirdly, the handling of the brush shows throughout the same hand.

The signature is denied by Dr. Bredius; but it is only fair to remember that Professor Hauser has tested it most carefully with the strongest acids; and that it is at least as certain that the same re-agent which cleared away the over-painting in the rest of the picture left the signature more evident than before. Dr. Bredius points to the difference between the signature and that of the Dresden picture of 1639, and says that "instead of Rembrandt's usual *fc*" there is here only a "strange *f*". Now it is not an *f* at all, but in fact an *fc* written in the form of a monogram (with the *c* over the *f*) and he is not right in reading it as an *f* only. Moreover, the signature on the *Night Watch* of 1642 is also Rembrandt *fc* with the *f* and the *c* interlaced. Other paintings of Rembrandt bear the same signature, e.g., the *Portrait of a Young Woman* in the Amsterdam Museum (No. 2022) and the *Samson Menacing his Father-in-law* in the Berlin Museum (No. 802). On the other hand, there are several paintings in the same museums signed Rembrandt *f* only. Are they all false?

Nor is it possible in front of the picture itself to subscribe to Dr. Bredius's statement, the "face is of a monotonous yellow without any shades of colour". The face, indeed, is not yellow at all, but full of life-like colour and expression, and the chiaroscuro is such as only Rembrandt could have

employed, and the eyes are not at all "those of a sleeping woman", for they are looking intently at the fowl which she is plucking. This particular intensity of gaze is very characteristic of Rembrandt. It seems to me to be rash to state that "Rembrandt would not have painted the window and the gun so carefully", since many paintings of the 'forties by the master show more details executed with minute and scrupulous care. Quite contrary to what Dr. Bredius says about the light, it is another proof of Rembrandt's authorship. Coming with profusion from the window on the left, the light gives him the means, which he always employed, to create his famous chiaroscuro.

Dr. Bredius's statement that the picture "was not considered of much importance in the Six sale" in 1734, from the fact that it realized only 165 florins, is misleading; for two other paintings by Rembrandt in the same sale realized much less—namely, the *Joseph Declaring his Dream to his Father* brought only 84 florins, and the portrait of *Ephraim Bonus* only 18 florins (both being now in the Six Gallery), while the important *Bathsheba with her Attendants* (now in the Steengracht collection at The Hague) brought only 265 florins. In 1740 a life-size equestrian portrait of Marshal Turenne was sold in Amsterdam for 90 florins (see Smith, No. 323). Thus the prices of that time do not prove anything. If they do, then the fact that the picture sold for 165 florins tends to prove that it was considered at that time an original Rembrandt, for otherwise it would not have realized more than a few florins.

In my former letter I did not seek by the pedigree of the painting to prove Rembrandt's authorship. I considered myself judge enough of the master's work, and even without the pedigree I am perfectly well satisfied that the picture is by Rembrandt. Of few pictures is the history so well established as of this one.

Yours faithfully,

F. KLEINBERGER.

9 Rue de l'Echelle, Paris.

## REVIEWS AND NOTICES

KLASSIKER DER KUNST. XII. FRITZ VON UHDE; herausgegeben von HANS ROSENHAGEN. XIX. MAX LIEBERMANN; herausgegeben von GUSTAV FAULI. Stuttgart: Deutsche Verlags-Anstalt. 2 Marks each.

In this invaluable series of "Klassiker der Kunst" we suppose that it was an inevitable sense of patriotic duty which led the editors of the series to incorporate with the great names of Raffael, Rembrandt, Titian, Dürer, Rubens, Velazquez, and other famous artists whose position in history is assured, some representatives of the modern German school. So far as Germany itself is concerned, its national and local pride is well conciliated by the volumes dealing with Von Uhde of Saxony, Liebermann of Berlin, Schwind

of Munich, and Rethel of Düsseldorf, and Thoma of Frankfurt-am-Main. In the case of the last-named we are surprised to find him posing as a classic even before his predecessor and inspirer Arnold Böcklin, who was, however, Swiss, and not German. The few persons in this country who are acquainted with the paintings by Fritz von Uhde will gladly recognize his claim to a place in the foremost rank, though there is an element of comedy in finding his name in the series sandwiched between those of Donatello and Van Dyck. A series of some three hundred reproductions, nearly all in half-tone, is a severe test of any painter's genius. All his secrets are

laid bare by the ruthless agency of a photograph. Uhde comes fairly well through the ordeal, for he was a painter of real imagination, and though as often as not he drew his inspiration from Rembrandt, Hals, or Vermeer, from Munckaczky or Bastien-Lepage, his blending of religious sentiment with the unvarnished facts of domestic life struck a new note in modern art which might be called a futurist revival. Had fifty or sixty pictures been selected instead of two hundred and eighty-five, a truer estimate of Uhde's genius could have been made. If sufficient money and space could be given in our national collections to modern paintings, Fritz von Uhde would surely have a claim to be represented. The poetry and imagination which may be discovered in the paintings by Fritz von Uhde are singularly wanting in those by his contemporary, Max Liebermann. Liebermann's artistic output was even more limited in its scope than that of Uhde, and this collection of 304 half-tone plates has done Liebermann an injustice. Liebermann is made to reveal by this indiscriminate selection his poverty of imagination and consequently his reliance for inspiration on the works of others, of Millet, of Menzel, and especially the Dutch school. As a portrait-painter he seems to occupy very much the same position in Germany, or at all events in Berlin, as the English painter Frank Holl, depicting with photographic, and in the German painter's case, with almost ferocious exactness, the lineaments of a sitter. Liebermann's portraits lack geniality, or at all events suggest that this quality is lacking in his eminent sitters at Berlin, even if they be such well-known figures in the art world as General-direktor Bode (questioning the authenticity of a bronze statuette), or the late Geheimrat Lippmann. To make up 300 plates many sketches of beer-gardens, boys bathing, people riding or sitting on the sand, and other subjects have been introduced, though in such cases the subjects have been treated over and over again in France, Holland, and even in England, with as much success as by Liebermann. We do not wish for one moment to question this painter's technical skill, or his sincerity and honesty of aim, or his right to a separate monograph on his art, but we remain wholly unconvinced of his claim to rank as a "Klassiker der Kunst".

L. C.

THE WORKS OF MAN. By L. MARCH PHILLIPPS.  
Duckworth, 7s. 6d. net.

The author sets out to write about art and racial character on the assumption that by a people's art you shall know them. We may presumably suspect any knowledge acquired by such a process which, if it be not quite fallacious, must yield only the widest generalizations. The chapters on Egyptian art are not the happiest. Though well acquainted with the country and its monuments,

Mr. Phillipps is quite blind to the merits of Egyptian art and architecture. Simply because the architecture does not conform to the Greek notions of proportion, and because it is bulkier than it need be for its purpose, it is condemned as no architecture at all. As for the sculpture and painting, it is "the most unreal and most untrue art that is known to us". Egyptian art is, it is true, the only one that has not been boomed *en luxe* by writers on art, or exhibited in Bond Street, but for all that Mr. Phillipps has only to look at the mitred portrait head of the "Heretic King" in the Louvre to know that Egyptian art has more than equalled the Greek in realism, splendour, and consummate subtlety of design. So, having dubbed the art and architecture as unprogressive and unintellectual, the author proceeds to prove the parallel between them and the learning and lives of the people. But because the plough and pump remained the same for thousands of years, does it show dullness of intellect? Why should they have invented others when those sufficed? The Egyptians *may* have had archaic minds, but neither their art nor their ploughs show it. The Greek genius, Mr. Phillipps writes, was for seeking clear definition; it was intellectual; hence the lucidity of its art. The Parthenon is the outcome of the Greek feeling for architecture as a thing to satisfy the eyes alone and not the emotions. This Greek feeling reappeared in the building of Santa Sophia. Here were put into shape the jumbled inventions and borrowings of the Romans; it gave for the first time free utterance to the principle of arched construction. Santa Sophia differs from S. Mark's and most other Byzantine churches inasmuch as it is a purely æsthetic and not an emotional work. These chapters are well worth reading. Gothic killed the Greek tradition "by the promulgation of a theory that art exists to chronicle the life of its age", regardless of æsthetic laws. Gothic art, originating in the reigns of Louis le Gros and Henry II, is a manifestation of the energy of people who were freeing themselves from the feudal system. It was the feeling of energy that gave play to the pointed arch, whatever its material origin may have been; the builders of Gothic created the wrestling ribs and vaults in their own image. It was a true style, the author says, because by it you can know the character of the people who created it. Of such an emotional, whimsical sort also was Arab architecture. And then, as people began to take up learning again, the Gothic arch flattened, and finally the Greek style of lateral expansion was felt to be the only one for men who disliked to be cramped or barred. By the spread of Renaissance architecture you can gauge the spread of intellectual expansion. Now it is known that England adopted slowly and uncertainly the new style, and

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if S. Paul's is really "much more akin to the mediæval than the classical temper", we must conclude, presumably, that the English were never so intellectual as the Italians and Frenchmen. Again, after the French Revolution "England was thrown violently back upon herself . . . an epoch of contraction followed, insular limitations reasserted themselves", and took, amongst others, the form of a passionate Gothic revival. But instead of finding here, as the author's theory would lead us to expect, a concomitant intellectual contraction we get a type of mind which for imagination, observation, proportion and method equalled the Greek. Finally the author is depressed about the art of to-day. He says the peculiarity of it is "an entire doubt as to its aims and principles". But *who* doubts? Not the artists themselves. Is it perhaps the art-critics who by their reversability or protestations have so often shown that it is harder to have convictions in criticism than in creation? Mr. Philipps's book is very interesting reading. He has something of the mind and method of Taine.

J. R. F.

### HISPANO-MOESQUE WARE OF THE 15TH CENTURY.

Supplementary Studies and some later examples by ALBERT VAN DE PUT. *The Art Worker's Quarterly*. 7s. 6d. net.

FROM the time of the publication of Davillier's great work in 1861 until 1904 no volume appeared outside Spain dealing exclusively with Hispano-Moresque ceramics. At the latter date Mr. Van de Put attempted, in his "Hispano-Moresque Ware of the 15th Century", to revise the received classification and chronology of the subject. Briefly his conclusions fixed the chief seat of the industry in Valencia, and tended to attribute an earlier date to the majority of specimens than had hitherto been assigned to them. It is a striking testimony to the care and thoroughness of the writer that, after seven years' more investigation, he has only been obliged, in the light of fresh evidence, to correct the dates of three examples, though in no case is a difference of more than seventeen years involved. Generally speaking, the earlier the example the paler the lustre, which ranges from silvery grey to lemon yellow. But, as time went on, economy of the precious ingredient of silver led to an increased proportion of copper being used, with the result that the lustre developed a deep red tinge, which is characteristic of the work of a later date. Other evidences are afforded by the heraldry which is lavishly employed in the decoration of the ware. As throwing light on this subject the writer gives, in his supplementary volume, a genealogy of the family of Buyl, to whose patronage the industry was most largely indebted for its maintenance and popularity. The writer has moreover had the advantage of being allowed to quote from the privately printed collection of an eminent Spanish authority, of agreements, inventories and other documents relating

to the ceramic industry carried on in the neighbourhood of Valencia from the 14th century. The work is amply illustrated with photographs and drawings, and is made complete by an indispensable index.

A. V.

THE HISTORY OF THE CASTLE OF YORK from its foundation to the present day, with an account of the building of Clifford's Tower. By T. P. COOPER. With numerous illustrations, plans, facsimiles and appendices. Elliot Stock. 12s. 6d. net.

THE author of "York, the story of its Walls, Bars and Castles", has followed up his former work with another dealing exclusively with the history of the castle. The records of the same, since it was a royal castle until James I alienated it in 1614, are to be found in State papers preserved at the Public Record Office. And herein lies the value of Mr. Cooper's work, that it is based on original documents, e.g., Pipe, Close and Patent Rolls, the systematic study of which in recent years has caused much that was conjectural and misinterpreted in former days to be revised. It is now clearly established that before the Norman invasion there was a walled town but no castle at York. The first castle consisted of an artificial mound with timber keep and stockades. It was erected in 1068 and 1069. The timber structure was burnt during the massacre of the Jews in 1190 and again rebuilt in the same material. The earliest record of the employment of any stone in the fabric occurs in 1200. The keep was built in stone on a quatrefoil plan, after that of Etampes in France, between 1245 and 1259, but records of the use of timber for palisades and other structural works occur down to 1334. The keep is now called Clifford's Tower, but the name does not occur until the 16th century. It was gutted by fire, which there is good reason to believe was not accidental, on the night of 23rd April, 1684. Repeatedly threatened with demolition from the time of Queen Elizabeth onwards, and seriously endangered in about 1826 by the talus of the mound being cut away all round, it was repaired and underpinned with concrete foundations in 1903; and now, become a national monument, it is to be hoped that its preservation is assured for centuries to come. Referring to the increase of luxury under Henry III the author says (p. 30) that the "walls were painted in fresco"; by which surely he means distemper, for the technical process of fresco was not practised in this country. The work is embellished with forty-five illustrations and plans, as well as a copious index.

A. V.

THE EARLY NORMAN CASTLES OF THE BRITISH ISLES. By ELLA S. ARMITAGE; with plans by D. H. MONTGOMERIE, F.S.A. Murray. 15s. net.

THIS learned work, the result of many years' indefatigable research in original sources, especially the Pipe Rolls, is an important contribution to the history of feudal architecture in the British Isles. Much has been written about castles, but

comparatively little of real value to the scholar and antiquary. But here we have a book of real merit and of sound scholarship. It will probably surprise many to learn that the original Norman motte-castles were mostly built of wood. This feature may be noted in the Bayeux tapestry. In the frontispiece we are given illustrations of the Motte Castles of Dol, Rennes, Dinan, Bayeux and Hastings, in which may be seen the wooden keep on the summit of the mound or motte, surrounded by a strong stockade. The only entrance to the fortress and tower was by a wooden bridge, rising from the counterscarp of the ditch. John, Bishop of Terouenne (d. 1130) gives a description of the Castle of Merchem, which tallies well with the pictures of the Bayeux tapestry. Lambert of Ardres (c. 1194) describing the wooden castle of Ardres, shows what elaborate buildings for permanent residence there were in addition to the keep of the chapel; he says "it was made like unto the tabernacle of Solomon in its ceiling and painting". There are very few stone castles in England which may with certainty be ascribed to the 11th century. Mrs. Armitage's contention that Saxon earthworks, or forts so-called, were really the defences of the *burh* is well established. There were probably no such things as Saxon private fort-castles. The private Norman motte castles belong to the period of feudal lords living among enemies. "The main idea of the borough was the same as that of the prehistoric or British 'camp of refuge'—for the defence of society and not of the individual". Of these *burhs* or fortified towns there are many pictures in A.S. illustrated MSS. Rather more than half this book is taken up with an excellent *catalogue raisonné* of castles and motte castles in England and Wales, Scotland and Ireland. The accounts and descriptions are admirably terse, pointed, and concise, the work of a true scholar. They are accompanied by beautifully executed plans of over ninety castles, castle-mounds and baileys drawn to scale by Mr. D. H. Montgomerie. P. A. M. S.

THE CONSTRUCTION OF LOMBARD AND GOTHIC VAULTS. By ARTHUR KINGSLEY PORTER. New Haven: Yale University Press. 8s. 6d.

ANYONE who is at all acquainted with the 12th-century churches of France cannot but be struck by the almost feverish activity of the designers of that period. Searching continually among the numerous possibilities of construction and plans that lay open to them through the various currents of influence which converged at that epoch, for some one definite and lasting formula, they astonish one by the fertility and resourcefulness of their inexhaustible invention. When the Gothic church emerges at last that finality is attained, and with it a new perfection, but a loss of what is perhaps a more precious quality, the vitality of adventurous effort. The history of this marvellous evolution

has attracted students of architecture ever since Gothic ceased to be a term of reproach, and yet after all the researches of Viollet le Duc, Choisy, Enlart and others, one has always felt that some more or less decisive factor had been omitted some practical consideration which forced the vault builders in the direction of the final form of Gothic roof. This factor, or at least a factor of great importance, has been discovered and admirably explained by Mr. Porter. As he says, both Viollet le Duc and Choisy notice that the Gothic vault was built with very little centreing, only sufficient to set up the ribs, and that thereafter the masons built up to a considerable height by merely imposing the courses one upon another; when this became impossible they made use of a "cerce", or adjustable wooden prop placed across from rib to rib which enabled them to fill in the whole vault panel. Mr. Porter's thesis, demonstrated by a number of ingenious observations, is that the desire to avoid expensive and elaborate wooden centreing explains the continual experiments and approximations towards the complete form of the Gothic vault. He gives reasons for thinking that the cost of elaborate and solid centreing was often a serious difficulty and one may add that even apart from this the master builder might well take a craftsman's pride in rearing his solid vaults upon the slenderest possible basis. Such a tendency is clearly evident in all the greater Gothic buildings, where the desire to elicit from every piece of material its greatest possible energy becomes a determining factor in design. Even supposing that this is only one factor in the development of Gothic architecture it is surely an important one, and it has the great virtue of being an economic factor and therefore exercising a constant and often a determining influence.

It is not often that we are indebted to American research for illuminating ideas on the history of art, and we therefore welcome this admirable study with the more enthusiasm as perhaps promising a new development in this direction. R. E. F.

THOMAS DE KEYSERS TÄTIGKEIT ALS MALER: Ein Beitrag zur Geschichte des Halländischen Porträts. Von RUDOLF OLDENBORG, Leipzig: Klinkhardt & Biermann. 5 M.

THIS is one of the essays for the degree of doctor of philosophy with which young German students have lately made us familiar. They are compiled with great industry on certain excellent lines of construction, and are models of careful and industrious work. They do not as a rule convey any sense of confidence in the expert judgment of the writer. For such purposes the work of one of the great little masters of Holland is a very suitable subject, as the mere collection and verification of facts cannot help being of value. Of these was Thomas de Keyser, one of those

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excellent practitioners of whom Holland was so prolific during the 17th century. The second son of the famous sculptor, Hendrik de Keyser, at Amsterdam Thomas de Keyser was born and bred an artist. Portrait-painting was then the most profitable field to work in at Amsterdam, and De Keyser was ready to take advantage of it. His earlier portraits seem modelled on those by Cornelis Ketel, but are in a rather harder and drier style. The fine portrait in the collection of Mr. Hirsch at New York, here reproduced and attributed to De Keyser, has the appearance of being a genuine work by Ketel. It has all the disquietude and emotion of the 16th century, as contrasted with the matter-of-fact composure of the 17th shown in the portraits belonging to Mr. Bacon or that at Aix in Provence. De Keyser was no original thinker. Consume as was his execution, we see him passing under the influence of Rembrandt, Hals, Van Dyck, or any great painter who came across his path, and Palamedes, Pot, even perhaps Cuyt also, seem to have been thought worth imitating. In spite of this want of originality, Thomas de Keyser has his own personal claim to a high rank among the great executants in art, especially in his small full-length portraits, in which he achieved a success shared only by Ter Borch.

L. C.

**CRITICAL STUDIES ON FRAGMENTS.** By the late S. ARTHUR STRONG, Librarian to the House of Lords, and at Chatsworth, Professor of Arabic and Lecturer in Assyriology at University College, London. With a memoir by LORD BALCARRES, M.P. Duckworth. 5s. net.

THE task of a reviewer is rendered doubly difficult when he is called upon to be a reviewer of reviews, and to sit in judgment on his own profession. The ethics of reviewing are hardly to be defined and are governed by circumstances too often of mere ephemeral import, such as shortness of time, the consciousness that one's work in this line will perish as it were on the day of its birth, and sometimes the changes of temperament due to ill-health, personal prejudice, and other frailties of human nature. It is therefore in reviews that the writer cannot be expected to be always at the high-water mark of literary effort, and still less would a writer wish to be judged by his work in this line. We are therefore averse from criticizing the book before us, seeing that the late Mr. Arthur Strong, keen and trenchant critic, copious and learned scholar as he was, was not exempt from the baser duty which falls to many writers' lot, that of making the pot boil. We can imagine Mr. Strong himself, with what Lord Balcarres describes as a blend of sensitiveness and stern virility, falling on such a book as this, and denouncing it, not on account of any fault in the material, but because it had better not have been published at all. There is no doubt that by Arthur Strong's death English scholarship and English learning suffered a severe loss. There can be also no doubt that he had not

yet attained the full maturity of his powers. His destiny seemed to be that of the scientific historian, one who would have been able to quote and expound any passage in the Cambridge Modern or Mediæval History from memory and at first hand knowledge. As librarian to the House of Lords he was fast becoming an encyclopædia, but to such works of reference the inquirer turns for facts and not for criticism. With such inclinations Strong was drawn by fascination of the system introduced by the late Signor Morelli to devote his mind to the pettinesses, so absorbing in themselves, but so fluctuating in importance, of modern expert criticism in the Fine Arts. Here he was on shifting ground, and much that is republished in this volume, however full of original and luminous suggestions, seems to be already out of date. The result is that Strong seems to be more at home with Æsop and Ernest Renan than with Titian or Botticelli. These studies or fragments are worth reading for the *obiter dicta* which they contain, rather than as supreme literary efforts. Perhaps that was the reason for republication. The Memoir by Lord Balcarres errs perhaps on the side of excessive laudation and does not explain the difficulties which Strong himself imposed on many who admired his learning and sought his friendship. Let us by all means heap flowers on his bier, *manibus date lilia plenis*, but not vex his soul, or ours, with the thought of any more disinterred indiscretions.

L. C.

**PORTRAITS OF DANTE FROM GIOTTO TO RAFFAEL :** a critical study, with a concise iconography by RICHARD T. HOLBROOK : illustrated after the original portraits, Philip Lee Warner, publisher to the Medici Society; Boston and New York : Houghton Mifflin Company. 21s. net.

A JUST notion of the extent of Mr. Holbrook's labours can only be given shortly by enumerating the contents of his book. After a conscientious exposition of the main subject announced by his title, he adds seven appendices, in which he expands points already discussed, devoting one appendix entirely to the colour of Dante's hair. He then adds a descriptive catalogue of other supposed likenesses, ancient and modern, (1) in manuscripts, (2) in printed books, (3) on other plane surfaces, and (4) in plastic substances; with a bibliography; and finally a much needed general index. The eight colour-plates do not add much value to the book, but the thirty-four pages of black-and-white plates do illustrate it scientifically; the plates are repeated as often as they are needed for comparison, and they are placed opposite the passages to which they apply. Mr. Holbrook's comprehensive treatment, and, moreover, an admirable anonymous notice printed in "The Times Literary Supplement" for November 2, 1911, leave little definite statement to be made by subsequent writers. On the main thesis, that no death-mask, whether genuine or spurious,

but the Bargello portrait alone, is the historical source of all the rest, the present writer fully agrees with his predecessor and the author. With the former also he regrets that Mr. Holbrook has occasionally allowed himself the well instructed advocate's recourse to biased arguments in a case too strong to profit by them. But the attitude of mind towards the whole matter with which the present reviewer sympathizes most is the Franciscans who abstracted Dante's mortal relics for the honour of their city, and merely reviewed them occasionally to make sure that no one else had been imitating their pious example. He has small sympathy with Paolo Gaddi's indignation in 1864, when the Franciscans' secret was unfortunately discovered and the municipality of Ravenna restricted opportunities for investigating Dante's bones: "Se si bella occasione si fosse offerta alla Francia, all' Inghilterra, alla Germania, all' America, quelle ossa non sarebbero ridiscese nella tomba senza essere prima state in mille modi illustrate, &c." ! But if we suppose that photographs, casts, sculptures, paintings, analyses, weighings and treatises of moderate prominence in supercilious arches, of slight development in maxillary sinuses or superior development in frontal protuberances, of a longitudinal prominence in a frontal bone or an elliptical one in a frontal crest, of elevations along a sagittal suture, or even of asymmetry in a whole skull are going to illustrate by one jot the thoughts which proceeded from the brain once enshrined within such formations, we are all much deadlier than Dante. S. Paul, in the domain of eschatology, differentiates between a "natural body" and a "spiritual body". In the material field of Dante portraiture too, there is a body of portraits up to Raphael and beyond, accented—as S. Paul's "natural body" is by growth and decay—by the artists' constantly varying interpretation; and on the other hand there is their common denominator, the "spiritual body" of the Bargello. The resemblance which all the rest bear to this one constitutes and measures to us their Dantesqueness. We know that the Bargello portrait remained visible up to 1560 at least. It would be well if Mr. Holbrook could devote an eighth appendix to defining more exactly the period of its invisibility, and to investigating the effect which the withdrawal of its direct influence had on the portraits produced meanwhile. It would not be surprising if that period synchronized with the stupidest travesties of Dante's features and the densest blindness to his genius. To soothe inquirers like Paolo Gaddi, comparison might still be made between the concordance with the skull measurements of portraits conceived while the Bargello portrait was invisible, and the concordance with those measurements of the earlier and later portraits. S. B. P.

ITALIENSKE BILLEDER I DANMARK avec un résumé en français : Les tableaux des écoles d'Italie en Danemark. MARIO KROHN. København og Kristiania : Gyldendalske Boghandel.

WE should be grateful to Dr. Mario Krohn, of the Kunstmuseum at Copenhagen, for having applied his talents to a somewhat thankless task. Documents neglected in obscure and barren fields frequently upset theories formed without their having been considered. It is doubtful whether most of the monographers of Italian painters visit any works connected with their particular artists which may be in Denmark. Dr. Krohn gives them here a short cut to a decision whether these demand close examination or not. Though he adds a French résumé of his work, it by no means represents the critical study which he has made of every Italian painting in Denmark, and includes in his Danish text. Some 84 pictures complete the list and few are very remarkable. After Filippino Lippi's well-known, signed *Meeting of Joachim and Anna*, in the Kunstmuseum, Copenhagen, concerning which it is a pity that Dr. Krohn does not tell us how it came there, the following seem to be the most important: the early Mantegna *Pietà*, the predella fragment of Lorenzo Monaco's school, the portrait of El Greco by himself, with Titian's first portrait of Alfonso d'Este, and one of an unknown man (all Kunstmuseet), Domenico Tiepolo's *Embarcation of Cleopatra* (New Glyptothek, Carlsberg); Luini's *Madonna*, and Lorenzo Lotto's portrait of a man (Nivaagaard Collection); and in private ownership, Hr. Kontorchef Gram's Caravaggio portrait, Hr. Karl Madsen's Pietro Alemanni (?) *Madonna*, and the Greve A. Moltke's Cima da Conegliano *Judgment of Midas*. Dr. Krohn's book being good in itself, and unique on its subject, ought to be in all art-libraries. The Danish text should be intelligible to any intelligent Englishman who knows any language besides his own. G. T.

D. Y. CAMERON. An Illustrated Catalogue of his etched work with introductory essay and descriptive notes on each plate by FRANK KINDER. Glasgow : Maclehose. £4 4s. THE original etcher has fallen on appreciative times. Whistler's work has recently been recorded in a monumental catalogue issued by the Grolier Club, which rivals Rovinski's "Rembrandt" for completeness, and surpasses it in splendour of reproduction. Seymour Haden is completely reproduced in Dr. H. N. Harrington's catalogue, and William Strang has been similarly favoured. To an etcher of a still younger generation, but second to none in distinction, Muirhead Bone, Mr. Dodgson has devoted one of the most detailed descriptive catalogues ever produced. And now Mr. D. Y. Cameron has found an equally careful catalogue in Mr. Frank Kinder, and a devotee whose sincerity could be shown by nothing more convincing than the array of detailed information which he has collected. These are not the works

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which can ever materially repay a writer the vast outlay of time constantly required to verify the smallest details, and he places the amateur of etching under an abiding obligation.

Cameron's position as an etcher is so thoroughly established not only on its own merits but in the public estimation that there is little call for any praise of ours. The most convincing public comment is given by the prices ranging between £40 to nearly £200 which many of his prints have fetched at auctions during the last few years. An impression of the *Ben Ledi* (F. R., 424) issued at ten guineas, quite recently realized £135 within a year of its production.

Such facts may of course imply only that the popular fancy has been caught by some immediately attractive element in the creator's subjects added to a limited issue and consequent rarity. Happily there is more in Cameron's work than the necessary implication, though we do not feel that he will hold the unique position in art of a Legros, whose etchings have never yet attained a title of Cameron's popularity. Until recently we had not found great originality in Cameron's etchings, though we have always admired his splendid craftsmanship, and virile handling of architectural themes. His early work in landscape was imbued with the spirit of Seymour Haden. By 1892, in the "North Holland set" (F. R., 115-136) he has gained considerably in strength and decision of line, and Whistler's early Thames etchings have become the chief inspiration. Meryon too is clearly in his mind during the next few years, and a plate like the *Old Houses, Rouen* of 1897 (F. R., 275) reminds us forcibly of the style of the *Rue des Mauvais Garçons*. But all this time Cameron is doing subjects thoroughly worthy of the more formal aspects of the architectural etching of Whistler and Meryon, notably in such plates as the two of the *Porto del Molo*, 1894 and 1896 (F. R., 197 and 226), where his precise manner of treating architecture is given strength by a broad handling of light and shade. In this style, which we would call a perfect continuation of a sound modern tradition, he is at his very best in the splendid *Broad Street, Stirling*, of 1899 (F. R., 286). But the last few years of Cameron's work have given us what these had just failed to do, a conviction of a notable artistic individuality. Perhaps his more recent devotion to water-colour has helped to develop a more delicate vision into the light and shade, and mystery of landscape, and the plates produced in Egypt in 1909 are a veritable turning point in his career. His art seems to have become more spiritualized, his line more sensitive and expressive in quality, the whole atmosphere of his work more vibrant. Among his more recent work we would single out a small plate, the *Boddin* (F. R., 428), as possessing just the sensitive touch and the exquisite feeling evidenced in the more

ambitious *Turkish Fort* of 1909 (F. R., 409); and above all, that masterpiece, the *Ben Ledi*, in which impressive simplicity of feature is matched by a mysterious depth of feeling.

But to return to Mr. Rinder. He has helped us in our appreciation by a most illuminating introduction. He has given us all the details in relation to each plate which would help towards its identification. He is the most satisfactory of cataloguers in noting not only the existence of a signature in a particular part of the plate, but its absolute position on the plate in millimetres from the plate line; in taking his dimensions always on the upper and left sides of the plate (thus avoiding occasional ambiguity in the case of irregularly cut plates); in giving a single numeration of state, keeping trial proof, or what not, as part of the state's description; and finally in providing a most valuable table to find his new numbers from those of Wedmore and the Grolier Club Exhibition catalogue. His consistent preservation of the chronological method, and the reproduction of all Cameron's work that was available (431 plates out of a total of 439, produced between 1887 and 1912) give the amateur unrivalled opportunity for tracing the development of the artist's work. The small reproductions are of course mere plates of reference to avoid descriptions, but they are the best of the sort we have seen, being done in excellent photogravure, and though so greatly reduced give the detail with wonderful clearness.

A. M. H.

CARL ALDENHOVEN, GESAMMELTE AUFSATZE.

Leipzig: Klinkhart & Biermann. Paper 4 M.; bound 5 M. THE book begins with three review-essays upon Roman-Greek art, the discoveries in Troy and Samothrace, which, being written in the 'seventies, are somewhat out of date. Then there are fifty essays and reviews written for a weekly newspaper between 1883 and 1906 upon art, religion, and literature, but mostly art. The names of the author's friends, Barth, O. Jahn, Mommsen, Petersen, Freitag, Helbig and Schumacher, give us an idea of his sort of culture. Dr. Aldenhoven was evidently a learned man, and he writes with an attractive style. He is at pains to be sympathetic with all kinds of art; he would not have philosophy dictating to the artist. Nevertheless, his period and scholarly outlook would not allow him to swallow what he called the potato-field subjects of the Impressionists. If we let the means of painting become an end, he says, we shall have an art for artists only. The human interest is, after all, what really appeals to him in pictures. In his review of Mme. von Bunsen's "Life of Ruskin" we can read between the lines the German dislike for the English dilettante; he calls even H. S. Chamberlain superficial, and we know how Pater horrifies the German savant. But perhaps there is not much less truth in these men of "intuition" than in the

German, who must first know all that is to be known about a thing before he writes. There is a German rhyme,

Gott weiss viel, mehr der Professor.  
Gott weiss alles, der aber besser.

But we English sometimes prefer the less instructed writers, provided they show a personality and conviction. There are several historical essays about Italian towns, and one of some importance about the old Cologne school. The essay upon painted sculpture tells us nothing new, save that Dr. Aldenhoven made some plausible attempts in the Cologne Museum by background and tinting to make plaster casts less unpleasant to look at. It was a good notion to paint at least the casts of bronzes green. But it would seem that efforts in the tinting of marbles could never have a satisfactory ending, because sculpture is conceived and executed as a harmony of colourless form: therefore the tinting of it, where it does not disturb that harmony, cannot enhance it. Apart from theory, what artist, let alone the director of a museum, would venture to colour up the masterpieces of Greek art? That would be painting the lily with a vengeance.

J. R. F.

Die Begründer der Piemonteser Malerschule im XV und zu Beginn des XVI Jahrhunderts, von SIEGFRIED WEBER, mit 11 Lichtdrucktafeln (Zur Kunstgeschichte des Auslandes, Heft 91) Strassburg: Heitz & Mündel. 8 M.

IN this brief, pleasantly written monograph the author makes a clear and complete survey which adds interest to his subject. It is a good book which students of Piedmont and its rather unimportant school cannot afford to dispense with. Herr Weber treats in succeeding chapters of (1) the beginners of the school, Boniforte Oldone and especially Giovanni Canavesio; (2) Gian Martino Spanzotti and Eusebio Ferrari; (3) Macrino d'Alba; (4) Painters of the early 16th century in Western Piedmont, particularly Defendente Ferrari, and among local artists, Jacopino Longo, the Master of Savigliano, Pietro Grammorseo, "Johannes Peroxinus", Giovanni Jungi and Daniel de Bossiss; and (5) the large Giovenone family at Vercelli during the same period. With these indications readers less familiar with the subject may be left to Herr Weber's safe guidance, while the more familiar may be referred to his brief summary (p. 118) of his chief discoveries and divergencies from his predecessors, notably his discovery of a small *Adoration of the Kings* by Spanzotti, in S. Domenico's, Trino-Vercellese (p. 30). Besides these a few of the others may be noticed here. Herr Weber cannot admit into Spanzotti's *œuvre* more than the first five of the series of frescoes, *The Life of Christ*, in S. Bernardino's near Ivrea. He has traced Canavesio's altar-piece from Ponnasio to a new church at Verderio Superiore, near Milan; and has discovered a new *Adoration of the Kings* by

Defendente, belonging to the Conte Cabrera, in Turin. As regards Macrino d'Alba, he places the small picture in the *piece* of Neviglie second of his extant works, whereas Sig. Ugo Fleres considers it a late example; he disagrees both with Sig. G. B. Rossi's description of Sig. Alfeo Chiaffrino's picture at Bra as Macrino's portrait and also with its ascription to his hand (*Burlington Magazine*, Vol. XV, p. 113 etc.); he does not accept Mr. Berenson's ascription to Macrino of the picture No. 1182 in the Royal Museum at Berlin, nor yet the usual ascription to him of the altar-piece in S. Pietro's at Savigliano. Herr Weber's diligence and acumen are evident throughout his book, and the arguments by which he supports his conclusions are logical and convincing.

T. L. G.

ITALIAN SCULPTORS. By W. S. WATERS. Methuen, 7s. 6d. net.

To the traveller and the general student Mr. Waters's book, which is well written, well illustrated, and carefully done, ought to be very useful. It will in fact probably and quite deservedly find a place in the portmanteaux of most visitors to Italy, for it gives in a handy and condensed form a variety of information which would otherwise have to be sought in many biographies and histories, as well as some quite sound and intelligent criticism. Mr. Waters has chosen the form easiest for reference, that of an alphabetical list or dictionary, and while he does not confine himself to mere enumeration of facts, the width of his survey and the limits of his space have naturally restricted his commentary, in which without disguising his convictions he shows usually a considerate restraint and brevity. Though intended, and, as may be hoped, destined for popular use, the book has none of the faults common to very many artistic handbooks, lack of precision, loose rhetoric and belated information. A diligent search may possibly convict Mr. Waters of some mistakes in detail, but it is obvious that he has spared no pains to get his facts right, and that he has kept himself in touch with recent research. With the author's judgments on particular works and individual sculptors, the reader who comes to this book with some knowledge of his own may of course occasionally disagree; but as his quarrel with them would probably be that they reflect only too faithfully current and conservative opinion and the view (he might be tempted to say) of a cultivated amateur rather than that of a practitioner of the arts, it may well be considered that the value of the book for its main purpose is not thereby in any degree impaired.

B. N.

THE CONSOLATIONS OF A CRITIC. By C. LEWIS HIND. Black, 3s. 6d. net.

AN art critic who begins to doubt the use of writing about other people's productions takes to intensive

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culture and learns painting. He gets a severe chill and sprains an ankle and has to lie up. From the bed he delivers to his friend the contents of this book, a sort of rambling patter about a number of photographs which his humble sisters pin up on a screen. In spite of some tiresome details, which are put intermittently before one, the book may please many readers who do not mind formless construction and endless discourse, for it is suggestive in parts, and often instructive. There is a good account of Pol de Limbourg's "Très Riches Heures", and a new way of regarding the development of landscape. When his dull listener asks if Matisse is better than Raphael, the critic very rightly says they are merely different, as the orchid and zebra are—a safe philosophy, and one which would imply that the holder of it must conquer prejudice. This the author has succeeded in doing to a surprising degree. There seem to be many inconsistencies of mood and reasoning, but because Emerson is quoted as saying that consistency is the hobgoblin of little minds, this does not matter. The reader may fail to discover wherein lies the critic's consolation; rather the book might be called the "Education of the Art Critic", for here he will get an insight into the mind and materials of the critic of to-day, how he skips from the British Museum *Hypnos* to Van Dyck's *Santa Barbara* drawing, from Van Gogh to Simon de Vos; how he strains to discover forgotten works; and how he can give every week a new interpretation to the meaning of well-known pictures. It is a wholesome profession; with wit and commonsense he can endear himself to everyone, but the art critic should beware lest by too easy familiarity with his materials he lose the confidence or interest of layman and artist.

J. R. F.

GIOVANNI ANTONIO BAZZI DIT LE SODOMA.  
(Les Maîtres de l'Art). By L. GIELLY. Paris: Plon-Nourrit. 3 fr. 50 c.

It is not quite clear what is the author's particular aim in the composition of this book, since it adds but little to our information regarding the artist and is disfigured—especially in the earlier pages—by attacks on all the hitherto accepted authorities couched in the truculent tone which has of late been fortunately discontinued by serious writers. M. Gielly complains with a certain amount of reason that the influence of Leonardo da Vinci upon Giovanni Antonio Bazzi has been considerably over-estimated; but he is not justified in asserting that the markedly Leonardesque types so noticeable in even uncontested paintings by Bazzi are purely fortuitous. He would further deny Bazzi's versatility, and endeavours to prove—although fervently admiring his work—that the artist merely proceeded along a simple and regular development, starting from the quattrocentist mannerisms and ineffectiveness of his earliest master, Martino Spanzotto. This theory

and the arguments brought forward in support of it are ingenious but scarcely convincing. The dates assigned to some of the paintings are, to say the least, open to question. For example, it is impossible to credit that the two paintings of *S. Jerome*—so entirely different in every possible way—can be placed within the same year (1535). As is too frequent with books of this type, the quality of the illustrations has been sacrificed to quantity. The "List of Works" and the "Bibliography", though useful up to a certain point, are distinctly meagre.

R. H. H. C.

ILLUSTRATED MUSIC-TITLES AND THEIR DELINEATORS. By W. E. IMESON. West Norwood: 103 S. Julian's Farm Road. 1s. 6d.

LITHOGRAPHY is said to have been introduced by its inventor into England in 1800, and to have been used for the covers of musical compositions some ten years later. It is therefore easily understandable that the hobby of collecting early pieces is a growing one; and to those interested in the subject Mr. Imeson's little book cannot fail to be of use. The dictionary of delineators, cartoonists and colour-printers gives the book a wider value than is indicated by its title.

CHATS ON OLD JEWELLERY AND TRINKETS. By MACIVER PERCIVAL. Fisher Unwin. 5s. net.

This is one of an inexpensive series of books on art subjects which will have hardly any interest except for the collector of trifles. The numerous illustrations are not particularly clear, and in most cases represent objects that are well known in the Victoria and Albert and other museums. The subjects mentioned cover a wide field, and range from Greek and Etruscan jewellery to brass shoe-buckles and pinchbeck gewgaws. Little care seems to have been bestowed on the descriptions, and mistakes are frequent, as, for instance, a whistle in form of a lion (illustrated on page 197) being described as a "heriad", and a jewel with a jacinth carved in the form of a lady wearing a veil is described as "Head of the Blessed Virgin set in jacinth and mounted in gold work of a light character".

GUIDE DU MUSÉE COMMUNAL DE HARLEM. By J. O. KRONIG. Harlem: Erven F. Bohn.

THERE are few things so arid or dispiriting as the ordinary catalogue of a museum, or picture-gallery. The untutored inquirer seeks and obtains information, but too often remains uninstructed. Lately a commendable desire has been shown for some sort of guide to such collections, a guide which, without dwelling too much on mere fact, stimulates the mind in the proper direction of inquiry. Such a guide must, however, be trustworthy and speak with authority. For this reason we commend very strongly to our readers the little guide to the Haarlem Museum, by Mr. J. O. Kronig. The author has, we believe, the great advantage of

having been trained by Dr. Bredius, so that he speaks with no uncertain voice. Interest at Haarlem naturally concentrates itself on the famous series of paintings by Frans Hals. There Mr. Kronig gives just the right amount of information which a student can expect to have at hand, when examining the pictures. Moreover the importance of such painters as Maerten van Heemskerck and Cornelis Cornelisz van Haarlem is insisted upon without undue praise. The same may be said of Hals's family and successors. A guide like this, which slips easily into the pocket, is likely to become a valued friend to the art-student on his travels. L. C.

PORZELLAN DER EUROPÄISCHEN FABRIKEN DES 18 JAHRHUNDERTS (Bibliothek für Kunst und Antiquitätensammler, Band 3). Von LUDWIG SCHNORR V. CAROLSFELD. Berlin: R. C. Schmidt. 8 M.

THE title-page of this publication immediately brings to mind the "weisse Schnorr'sche Erde" from the estate of the Hammerherr Hans Schnorr von Carolsfeld at Aue by means of which Böttger achieved the invention of the first European true porcelain of the Chinese type. The name of the author arouses expectations which are not disappointed as the book is perused. It is justly claimed in the preface that a distinctive Western porcelain style was first evolved in Germany; the productions of the early French factories were, it is true, merely a translation in another material of the style of contemporary faience. German porcelain is, therefore, specially deserving of study, and no more useful handbook to this branch of the subject has hitherto appeared than the book under review. It summarizes in a convenient and interesting way, with full references, the exhaustive monographs which have lately appeared on most of the greater German factories, as well as numerous articles in the "Cicerone" and other periodicals. An interesting chapter is devoted to "Hausmalerei". The pages relating to French and English soft paste porcelain, which is branded as a "porzellanähnliche Surrogat", are accurate as far as they go, but somewhat inadequate. The illustrations are excellent, but it is unfortunate that for the only one assigned to English porcelain the choice has fallen on a Chelsea vase of a form copied exactly from a well-known Sèvres model. B. R.

VENICE AND VENETIA. By EDWARD HUTTON. With 14 Illustrations in colour by Maxwell Armfield. Methuen, 6s. net.

THIS is a disappointing book. Mr. Hutton is a charming writer, whose easy style almost persuades the reader that he is a trustworthy and meritorious guide. Yet after following Mr. Hutton through the streets and churches of Venice, we feel unsatisfied and even slightly irritated. Perhaps the reason is that Mr. Hutton, as he himself tells us, has his heart in Tuscany, while his artistic soul

goes out to the primitive painters of Florence and Siena. It is a pity, therefore, that Mr. Hutton should write at all about Venice and Venetia, still more so that he should write about Venetian art, with which he has so little sympathy. As it is his book is one which will probably be popular, and certainly a most agreeable companion on a long railway journey. It is full of strange omissions. Although he chatters agreeably about Padua, he says nothing about the interesting journey from Padua down the Brenta to Fusina and so to Venice, surely one of the expeditions most to be recommended to the unlearned visitor. Again, though he is eloquent about Petrarch and Shelley in the Euganean Hills, Mr. Hutton does not even mention Robert Browning in Venice, or at Asolo, though he goes out of his way to recall Pietro Bembo as a poet in the latter place. Mr. Hutton is best on land at Bassano or Castelfranco, where he is less likely to meet Germans, clothed or unclothed, mediæval or modern. As a historian he is a long way behind Mr. Horatio Brown, to whose works he acknowledges his indebtedness, and as a picturesque writer about Italy, he has none of the fire, the knowledge, the real sympathy, although something of the exuberance of the late Mr. John Addington Symonds. The coloured plates by Mr. Maxwell Armfield are also disappointing, as they seem to miss the intensity of Venetian colour. They are pretty and harmless and do not disfigure the book, for which readers must be thankful in these days. L. C.

LA SCULPTURE AUX XVII<sup>e</sup> ET XVIII<sup>e</sup> SIÈCLES.

By HENRY ROUSSEAU, Brussels: Van Oest.

THE Great International Exhibition at Brussels in 1910 would, had its promoters had their way, be signaled by an important exhibition of the fine arts which came into being and flourished under the benign rule of the famous Archduchess Isabella Clara Eugenia, and her husband the Archduke Albert of Austria, regents of the Netherlands in the early part of the 17th century. M. Rousseau justly remarks that to these rulers was due that period of peace and content which salved the wounds of the disastrous religious wars which preceded it. Owing to the anti-royalist majority in Belgium this scheme had to be abandoned, and a general exhibition of Flemish art substituted. It was during this regency that Belgian art rose to a height of overgrown and over-wrought efflorescence, the death of Rubens being the inauguration of an era of magnificent fertility. The sculptors of this post-Rubens period inherited most of Rubens's grandiose failings, but little of his true and noble art. Visitors to Belgium are only too familiar with the vast altars, pulpits, choir-stalls, tombs and other works in sculpture which crowd and disfigure the churches. So alien is the taste of the 17th and 18th centuries in Belgium from that of to-day, that few persons stop to discover how excellent and

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admirable technically these works of sculpture are. Those who do care to take this trouble will find in M. Rousseau's book an interesting and at the same time instructive guide. They will probably not mind afterwards lending a little attention to the works of sculpture to which M. Rousseau urges their attention.

**LES PEINTRES ANIMALIERS BELGES.** By GEORGES ECKHOUD. Brussels: Librairie Nationale d'Art et d'Histoire. This book is a patriotic effort to claim for the animal-painters of Belgium during the 19th century a seat among the great artists of that period. We fear, however, that the author will hardly succeed in his object. Animal-painting, of cattle, of dogs, of cats, is perhaps the easiest branch of painting in which a tolerable success can be obtained. Within our own memory we have seen no less a painter than Sir Edwin Landseer, R.A., first courted and idolized, then criticized, later on neglected and now only derided. When this has been Landseer's fate, what hope can there be for Verbreekhoven and Stobbaerts, even for such undeniable artists as Joseph Stevens and Alfred Verwée. M. Eckhoud in his interesting study of these animal-painters ignores the fact that they belonged to a school of painting which was technically unsound, and to modern eyes is even repellent. Of these defects the half-tone reproductions give no suggestion. No one would deny the ability of these painters, but they have had their day, and might safely be left to rest in the local museums, where most of their principal paintings are to be found. We say this in no feeling of national prejudice, for we would willingly consign most of our own early Victorian animal-painters to the same limbo. L. C.

**HANDZEICHNUNGEN ALTER MEISTER IM STÄDEL-SCHEN KUNSTINSTITUT.** Lief. 6, 7. Frankfurt am Main: Stadel Institute. 16 Marks each.

THIS admirable series of facsimiles gradually approaches completion, and we can only repeat that the quality of the reproductions, made by the Berlin firm of Albert Frisch, is unsurpassed. The skill with which certain technical difficulties have been surmounted will be best appreciated by those who have had some experience in superintending publications of a similar character. Altdorfer's black pen line tells with full force upon a very dark grey ground, and Vellert's Indian ink wash presents the right contrast to his dark brown contours, while the plain grey chalk of a Van Goyen is reproduced with a fidelity that is not so easy as it looks. More elaborate colour effects are attempted only in the case of an early German *Crucifixion* and the *Moses Exposed in the Ark* of François Millet, but these appear to be fully successful. As regards the intrinsic excellence of the drawings published, some parts have ranked higher than the two now before us; but they include a further instalment of good Dürers and Rembrandts, a beautiful specimen of Raphael,

and samples of the Dutch 17th-century and French 18th-century Masters in which the Frankfurt collection is rich. The *Skating Scene* by Aart Van der Neer, and *Girl Holding a Flower* by Metsu are particularly fine, while the *Le Prince* is good of its kind. The drolleries of Jan van der Velde III were scarcely worth a place in the selection, and the fore-shortened *Dance of the Hours* by Primaticcio is an unpleasing specimen of academic art. C. D.

**THE TRANSMUTATION OF LING.** By MR. ERNEST BRAMAH. Illustrated by Mr. Ibery Lynch. Grant Richards. 7s. 6d. net.

"THE Transmutation of Ling" by Mr. Ernest Bramah, who has conjecturally another name, is a work of suave preciosity, composed irony, and cautious, ornate simplicity. It is a story. The author, making use of the Chinese convention of fantastic, deprecatory politeness and of the cool extravagance of the Chinese fancy, has written a book sure to please young mandarins of London, who may find "The Arabian Nights" a little too boisterous and, say, "The Rape of the Lock" a little too fatiguingly witty. But it is not with the story we are concerned here. Mr. Ibery Lynch has illustrated it with twelve plates, and these are curious and interesting. He draws with a patient love of his line, which should make even one whom he has not yet pleased very uncertain that he will not delight him to-morrow. The work before us is distinctly imitative, or rather, to describe it more accurately, it is an original mixture of elements immediately recognizable. Each plate represents figures of Chinese men or women, human or necromantic; one of the elements is therefore almost inevitably Chinese art. But there is a prodigious swirling and curdling of drapery (much overdone in the frontispiece, for instance), which is characteristic of Mr. Lynch himself. The other two elements in his work are contributed by Conder and Aubrey Beardsley—by Conder above all. Mr. Lynch does not strike us as inventive in detail pattern; the pricked patterns, tiny rosettes, come straight out of Aubrey Beardsley, while the garlands, the cloud-like curves of some of the figures (see Plate VI, *The Lotus-hung Meeting-place of the Lovers*) are strongly reminiscent of Conder. There is Conder sentiment, too, elsewhere. With the best intention, Mr. Lynch seems to fail to fix the beauty of expressive ugliness as far, at least, as the women's heads are concerned. In the male face his success is much greater. *A Powerful and ill-disposed Magician* is his most successful drawing. It is elegant and imaginative. D. M.

**LUDWIG UHLANDS SAMMELBAND FLIEGENDER**

BLATTER. E. K. BÜHMML, Strassburg; Heitz. 20 M.

THIS careful publication deals with the contents, so far as they were hitherto unknown, of a volume of German ballads, printed in the second half of the 16th century, formerly the property of the poet Uhland, and now in the University library at

Tubingen. The editor gives an exact bibliographical description of each of the old ballads, prints the text in full, and concludes with facsimiles of all the title-pages, which generally contain woodcuts. However interesting the volume may be to historians of printing and popular poetry, it is only with the last part that the historian of art has any concern, and the woodcuts are too insignificant to require his serious attention. C. D.

GAYA'S *TRAITÉ DES ARMES*, 1678. Edited by CHARLES FFOULKES. With a preface by VISCOUNT DILLON. Clarendon Press, 5s. net.

The peculiar value of this book by Louis Gaya, Sieur de Tréville, once a captain in the regiment of Champagne, is that it is one of the first to treat almost exclusively of arms and armour, without going into military tactics. He wrote of the swords and other hand weapons, of the fire-arms, ordnance, gunpowder, standards and military music of his time, as well as of the defensive body-armour which was then gradually passing out of use. For an editor of the French text for their "Tudor and Stuart Library", the Clarendon Press could not have made a wiser choice than Mr. Charles Foulkes, whose learning checks and amplifies the information given in a work that came at a peculiarly interesting period in the history of arms and was the forerunner of better-known treatises. H. H. C.

A DESCRIPTIVE BIBLIOGRAPHY of the most important books in the English language relating to the art and history of Engraving and the collecting of Prints. By HOWARD C. LEVIS, Ellis.

A DESCRIPTIVE bibliography of this kind intended to show the development of the English literature relating to engraving, obviously cannot include every book on the subject; but the amount of information which Mr. Levis has brought together in this handsome volume will prove of inestimable value to the connoisseur and the collector. The earliest book described dates back to the last quarter of the 16th century, "A Profitable Boke . . . Taken out of the Dutche, and Englished by L. M.", 1583; the latest include works published as recently as the present year, such as Mr. Frank Rinder's catalogue of the etchings of D. Y. Cameron. Facsimiles of rare title-pages and illustrations from early-printed books form not the least interesting part of this comprehensive work; while special chapters deal with aquatints, mezzotints, wood-engraving, lithography, water-marks, French engravings, Japanese and other coloured prints, book-plates, playing-cards, bank-notes, etc. Indeed, a complete list of the subjects which Mr. Levis's bibliography includes would take up more space than is at our disposal. The author of such a work as this usually gets but little credit as the result of his useful and laborious researches, and the compilation of such a book must necessarily be a labour of love. But Mr. Levis's industry will save others a vast amount of toil, and that may well be his only re-

ward. A word must be said in favour of the admirable manner in which the publishers have had the book printed and produced.

THE SHEFFIELD ASSAY OFFICE REGISTER. A copy of the Register of the persons concerned in the making of plate from the opening of the Assay Office at Sheffield in the year 1773 until the year 1907, with the Makers' Marks entered by them from 1773 to 1907. With a preface by B. W. WATSON, M.A., Assay Master. Batsford, 13s. net.

IN this volume are given facsimiles of all makers' marks as they appear in the Register. It is to be regretted that no mention is made of the hall-mark itself, and that no specimens are included of the marks used at Sheffield. This omission is especially unfortunate since some doubt exists as to the correct position of certain date-letters during the early years of this young assay office, which apparently chose its date-letters in haphazard fashion, not in alphabetical order. H. N. V.

CATALOGUE OF THE INTERNATIONAL EXHIBITION OF CONTEMPORARY MEDALS. New York: The American Numismatic Society. New and revised edition.

THIS comprehensive, admirably illustrated and documented catalogue is typical of the thoroughness and enthusiasm of American collectors. Unfortunately, it shows also upon what refractory material these admirable qualities are expended, for even among modern arts that of the medallist seems to be one of the least satisfactory, seeing that there is scarcely a single sculptor represented in this volume who does not twist his material towards a picturesque realism which is in direct contradiction to its limits. No more deplorable record of the fatuity of the greater part of modern art can be found than this admirably illustrated book.

THE collections of Ernst Lajos (M. Louis Ernst) were open to the public last May in Buda-Pesth—Ernst-Muzeum, Nagymező-utca, No 8—in a part of M. Ernst's palace reconstructed for the purpose. M. Ernst's collection was formed and is now arranged to illustrate the history of all the arts in Hungary from the Age of the Chiefs to the present day. In this respect the Ernst-Muzeum is probably unique. Though cases of arrow-heads may seem incongruously accompanied by pictures by Munkácsy of events in the same period, the arrangement may well succeed, as M. Ernst desires, in stimulating interest in the development of the arts in Hungary. While generously offering his collection for public use M. Ernst seems, very wisely, to be retaining the ownership in his own hands.

Although the German arts during the 19th century do not attract many foreigners, in response to several requests, we give notice that an exhibition, in which his Imperial Majesty the German Emperor is said to take especial interest, will be held at Breslau during 1913 to commemorate the

## Reviews and Notices

centenary of the war of German independence. The Exhibition is intended to illustrate the progress of German arts and industries since that time, and owners of objects belonging to the period who would be willing to lend them for exhibition are requested to communicate with Dr. Masner, the Director of the Schlesischen Museums für Kunstgewerbe und Altertümer at Breslau.

Few figures were more familiar to students of art than that of Dr. Friedrich Lippmann of the Berlin Print Room. As is well known, his exhaustive knowledge of early engravings was almost equalled by his knowledge of other branches of art which lay outside his official province. He was, indeed, an enthusiastic collector of early painting and wood sculpture. The sale of his collection is therefore likely to attract unusual interest. It will take place on November 26th, at Rudolph Lepke's Auction Rooms, Berlin.

### DUTCH PERIODICALS

OUR-HOLLAND. Vierde Aflvering, 1911.—DR. BREDIUS sets forth his reasons for considering the portrait of Elisabeth Bas, widow of Jochem Hendricks Swartenhout, a work of Ferdinand Bol and not of Rembrandt, and gives numerous illustrations in support of his theory. Dr. J. Six publishes new information relating to the 16th-century painter, Adriaan van Conflans, who came, he believes, from Brabant to Amsterdam, and there acquired citizenship. DR. VAN GELDER has a long article, entitled: "Satiren der XVI<sup>e</sup> eeuwse Kleine Burgerij".

Eerste Aflvering, 1912.—DR. DE RAAF writes on "Rembrandt's portrait of Jeremias de Decker", in the *Hermitage* at St. Petersburg, signed and bearing a date which, according to Dr. Hofstede de Groot and others, is 1666. The writer contends that it represents Rembrandt's friend, the poet Decker, which was also the opinion of Vosmaer. Dr. Hofstede de Groot, who deciphered the date as 1666, denies this, and states that the portrait must necessarily have been painted before 1660 on account of the reference to it in a sonnet by H. F. Waterloos which appeared in a collection of poems published in that year; but Dr. Raaf is able to show that the reference is not to a finished portrait but to one which was still to be painted. Several portraits of Decker exist; one being an anonymous engraving which accompanies a collection of his published poems. The writer also touches upon a picture of the *Noti Me Tangere* by Rembrandt, and finds no difficulty in identifying it with the example of 1638 at Buckingham Palace and with the picture of this subject which Jeremias de Decker saw Rembrandt painting for H. F. Waterloos. The sonnet in which Decker mentions the picture was not printed until 1660, but may have been written much earlier. "The Mariners' Guild at Nymwegen" (the oldest and certainly one of the richest in this city which from its position was eminently fitted for a great maritime and commercial centre), and its Antependium", forms the subject of an article by DR. VAN SCHEVICHAVEN. In very early times the guild owned a hostel with a chapel attached, the antependium of which is a fine example of goldsmiths' work representing a ship at anchor in the centre and the Madonna and Child and S. Joris on either side. After the hostel ceased to exist in the 17th century, the antependium was deposited in the Museum at Nymwegen where other interesting relics of the "Schippersgild" have also been preserved. DR. WEISSMANN writes on an important collection of drawings by Pieter Post of Haarlem and Philips Vingboons of Amsterdam, two of the most noted architects of the 17th century; the drawings have reference to the country-house of Vreedenburch on the Beemster Polder built by Frederik Alewijn of Amsterdam. Attention was first directed to these drawings by Dr. C. H. Peter in the *Hague's Jaarboekje* of 1908. Post's drawings submitted to Alewijn in February, 1630, show that his work at that date was not on a level with that of Van Campen (the

architect of the Mauritshuis) under whom he had worked. Alewijn, dissatisfied with the designs, applied to Vingboons in 1632, but eventually the latter appears to have been superseded by Post. At the end of the article a useful chronological list of all the drawings is given. DR. VAN ZUIDEN contributes some notices of the 18th-century sculptor Johannes Bloemendaal, and DR. KOSSMANN a long article entitled: "De Polemik over de Verloofingen van Jan Vos in 1660 en de 12 Zamenpraek tusschen Jan Tambor en Jan Vos". Entries from the Treasury accounts ("Tresoriers-rekeningen") at the Hague, published by DR. VAN BIEMA, conclude this number together with a short note by DR. MARTIN on paintings in the Stadhuis at Haarlem by Dirck de Bray, Cornelis van Haarlem and Martin van Heemskerck, which were seen and noted by an English traveller in 1602 (British Museum, *Harl. MSS.* 6427). The works of the two former the writer identifies with paintings in the Haarlem Museum and in the Mauritshuis at the Hague; that of "Heemskerck" he considers may be identical with the picture by Jan Scorel in the Rijksmuseum, Amsterdam.

Tweede Aflvering. DR. HOFSTEDÉ DE GROOT writes on differences of opinion concerning various works by Rembrandt, the works dealt with being: the *Naughty Boy*, pen drawings at Berlin and Budapest; the *Woman with the Fanning*, now identified with the composition of the *Artist and his Model*; and the portrait of *Elisabeth Bas*, Rembrandt's authorship of this portrait being upheld. DR. BREDIUS in a polemical article entitled "Kanteekeningen op Dr. Hofstede de Groot's 'Meeningsverschillen'" refutes the opinion of that critic with regard to the *Elisabeth Bas* and other portraits. DR. MOES reproduces, and writes a brief note upon, an interesting silver dish, commemorating the visit paid by the Archduke Albert and the Archduchess Isabella Clara Eugenia (daughter of Philip II), to the Mint at Antwerp, on Aug. 26, 1615, and presented by them to Balhuysen van Nispen, the Master of the Mint, in the family of whose descendants it remained for over two centuries and a half. It is now in the possession of Messrs. Durlacher in London. DR. VAN BIEMA continues the publication of entries from the Treasury accounts at the Hague, this instalment covering the years 1601 to 1614. DR. BREDIUS writes on "Forgotten Painters", the first deal being with Guillaume Fremouts who was still living in 1621 and who according to Hogerstraten, is identical with a painter who is sometimes called Strazio Veluto. Oriental drawings in the Netherlands in the 18th century form the subject of another article by the same writer.

Derde Aflvering.—This is a particularly good number, and contains some notable articles; that by DR. BREDIUS on "De Nalatenschap van Jan van der Heyden's Weduwe", contains information which will be of great interest to students of this period of Dutch art. Dr. Hofstede de Groot, continuing his "Meeningsverschillen omtrent Werken van Rembrandt", discusses the suggestion recently put forward that the composition designated *De Eendracht van het Land* was a preparatory study for the *Night Watch*, and treats of the portrait of the Marquis d'Anetot, which was probably painted between 1640 and 1646. The controversy with Dr. Bredius on the subject of the *Elisabeth Bas* continues. DR. SCHMIDT-DEGENER writes on the year of Carel Fabritius's birth (1614). The portrait in the Boymans Museum, Rotterdam (with the forged signature of Rembrandt), was found—after cleaning—to contain the signature of Carel Fabritius and the date 1645. It proves to be a self-portrait closely connected with a portrait at Munich, which is now known to be of his brother Bernhard. Dr. Bredius publishes a document of May, 1659, relating to a painter, Govert Raefels Camphuijsen, a member of this numerous family of artists, and a son, apparently, of Raphael Camphuijsen. He appears to have lived for some time at Amsterdam, and about 1659 to have removed to Enkhuizen. The third instalment of the "Tresoriers-Rekeningen" extends from 1616 to 1630.

ONZE KUNST, Nr. 7, July, 1912. M. BAUTIER writes on three Flemish Madonnas in Italy: the triptych with the *Virgin and Child, S. Francis and the Dove*, in the Durazzo-Palavizini Gallery at Genoa; the two panels in the Colonna Gallery, Rome, representing the *Madonna and Child*, with medallions of the *Seven Joys and Seven Sorrows of Mary*, which the writer is inclined to regard as early works of Mabuse; and a *Madonna and Child* in the gallery at Bergamo, which has been ascribed to a number of different painters, but which the writer, who considers it worthy of close study, is able at present to class only as a Flemish work of the beginning of the 16th century.





THE GAYATRI MANTRA

THE GAYATRI MANTRA  
OF THE

# IBERIAN SCULPTURE

BY JOSE PIJOAN\*

**T**HE primitive sculptures of animals, bulls, boars, or others, found in Spain have been known for a long time. Folk-lore, both popular and learned—to say nothing of the learned which is also venturesome—had made them the centre of a thousand legends. Some, for instance, were supposed to be monuments commemorating imaginary Spanish victories over Scipio, the legendary enemy who conquered at Numantia, and has never been forgotten by the descendants of the Iberes. The example of these animals most in evidence is the one embedded in the balustrade of the Roman bridge at Salamanca, where a popular pleasantry was to declare that a peculiar sound came from the beast, and when the too simple victim placed his ear to it to listen, the jester took the opportunity of bumping his head against the rough granite. A reminiscence of this *toro de la puente* and of the pleasantry connected with it may be found in the picaresque romance of the 16th century, "El Lazarillo de Tormes", which relates the entertaining story of a young rascal who began his life and fortune as companion to a poor blind beggar. When they are crossing the bridge the beggar takes the opportunity of giving the boy a lesson in rascality by making him listen to the bull, and ends the lesson with the traditional bumping of the head; later the boy revenges himself cruelly by causing the blind beggar to give himself a blow in return. Shakespeare must have known of the romance, for he alludes to the blows in the first scene of the second act of "Much Ado About Nothing":—

*Benedick.* Why, that's spoken like an honest drover; so they sell bullocks. But did you think the prince would have served you thus?

*Claudio.* I pray you, leave me.

*Benedick.* Ho! now you strike like the blind man; 'twas the boy that stole your meat, and you'll beat the post.

On the high plateau of Castile, where the rock is almost exclusively granite, the animals are rudely cut. Sometimes it is difficult to decide what species the primitive artist tried to represent, and whether the beasts are boars or bulls; some also have been taken for elephants or other quadrupeds with large ears. They often lie on the plain disfigured and mutilated, singly or in groups, like those at Guisando on the famous *cerro* or ridge in the province of Avila [PLATE I]. These are fairly big, 2.70 metres long, and one of them bears this inscription:

LONGINO PRISCO CALAETIO PATRI F. C.

These parallel rows of animals out in the country remind us of the approaches decorated with beasts and other figures leading to tombs in the Far East,<sup>1</sup> and also of the lions and bulls forming an

\* Translated for the author.

<sup>1</sup> Animals perhaps already traditionally Hellenistic. Chavannes (E.), *Mission archéologique dans la Chine septentrionale*, Pl. CCCXXI and CCCVII.

avenue to the Mausoleum, and of the isolated lions placed by the Greeks on tombs.

The Roman inscriptions borne by these animals assure us of their funerary character. A great boar now standing in the court-yard of a house in Avila [PLATE II, c] bears between its fore-legs the name BURRI MAGILONIS F.

But many of these monuments which have been illustrated must be more ancient than this. Some bear inscriptions in Iberian characters, and a large number are found among the *despoblados*, deserted ruins of cities, which appear to have been already abandoned at the Roman period.

More than fifty years ago, a summary list of these animals was made amounting to more than three hundred; now more than a thousand might be counted if anyone took the trouble to search for them carefully. They are discovered almost everywhere, even as far as Portugal, but no one has yet investigated their surroundings in search of traces of ceramics, nor of the burial places which the beasts certainly decorated. The specimens in the Museo Arqueológico, in Madrid, scarcely deserve the name of a series, but fortunately among them is the capital example called the *Bicha de Balazote* from the place in the province of Albacete where it was found. It bears a human head like the Chaldean anthropocephalic bulls, and kneels on its forefeet, turning its bearded face and looking sideways. M. Léon Heuzey published the statue in an article in "Les Monuments Piot" on Chaldean human-headed bulls, and the analogy is so perfect that there has never been any question of disputing it.<sup>2</sup>

When M. Léon Heuzey discussed the subject, the derivation of the funerary animals upright on their four feet, and of the kneeling monster with the bull's body and the human head found at Balazote, did not appear very clearly. But M. Pierre Paris, in his excellent work, "L'Art et l'Industrie de l'Espagne primitive", published the intermediary type, another kneeling bull, from Alicante, which must have formerly borne its proper beast's head. In the "Anuari de l'Institut d'Estudis catalans, Cronica 1907", I also published a second example of this sort, a new bull which formerly bore its own head, but was seated in the position characteristic of the Chaldean bulls.<sup>3</sup> We can, therefore, now be sure that these Iberian beasts began in a kneeling

<sup>2</sup> The beast was actually published for the first time by M. A. Engel, *Nouvelles archives des Missions scientifiques et littéraires*, III, p. 196, but the serious study of it is M. Heuzey's *Le taureau chaldéen à tête humaine et ses dérivés*, in *Monuments et mémoires publiés par l'Académie d'Inscriptions et Belles Lettres*, t. VI.

<sup>3</sup> The bull of M. Pierre Paris's book belongs to Sr. Pedro Ibarra of Elche, and was first published by M. A. Engel in *La Revue archéologique*, 1896, p. 206. The one which I published was found later, and also belongs to Sr. Ibarra. A complete bull with its head was unearthed by M. Paris himself *in situ* at Osuna (Fouilles de 1903), *Une Forteresse ibérique à Osuna. Nouvelles Missions scientifiques*, t. XIII.

## Iberian Sculpture

posture and with human heads; that they soon exchanged their bearded faces for their proper bestial heads; and that later they stood up and were further transformed by the ignorant into boars and other quadrupeds of indeterminate species.

The question now before us is the provenance of the primitive type. Through what stages did the Chaldean bull travel from far away in Mesopotamia to the other end of the Mediterranean? He spent 2,000 years on the journey, so he must have stayed somewhere on the way. One of his intermediary forms should be represented by the bull of Crete. When M. Léon Heuzey published his article and M. Pierre Paris his book, the steatite sphinx with the human head had not then been discovered in the Minoan palace at Haghia Triada, and that is one of the works of art always pointed to in proof of the connexion between pre-Hellenic civilization and the East.

Those who refuse to see anything Mycenaean or Minoan in Spain propose another place of halt on the journey, namely Carthage. According to them the model of the bearded bull must have arrived in the form of a little Phœnician ivory, among the odds and ends, a medley of all styles, which the Carthaginians must have carried with them into Spain. But of this second halt we actually know nothing. We can follow the anthropocephalous bull from Mesopotamia to pre-Hellenic Greece; afterwards we find it in Spain, and curiously enough the Iberian bull resembles the primitive type closer than it does the Cretan sphinx. As M. Léon Heuzey has noticed, in its face and scattered beard the *Bicha de Balazote* resembles the human-headed monsters of the Chaldean cylinders and seals very much more than they do the bulls with four pairs of horns which are directly derived from the monsters.

I must here make a digression concerning the Mycenaean or Minoan question in Spain. In the eyes of many, the original sin of Mycenaean art unhappily infected Iberian art incurably at its birth. The corpus of Iberian art was studied systematically for the first time by M. Pierre Paris in the work by him which I have already quoted.<sup>4</sup> He there began to speak of the Mycenaean element in Spain, and since then the great critics have begun to lose patience with the pseudo-Mycenaean Spaniard. But in justice to M. P. Paris, it should be readily understood that he felt haunted by Mycenaeanism while he was searching Spain to collect material for his book. He states himself that his first impression on entering the field of pre-classic antiquarian study in the Peninsula was caused by a footnote to one of the pages of MM. Perrot et Chipiez's "Histoire de l'art dans l'antiquité", in which

they notice as possibly Mycenaean a great vase in the Gil Collection, now absorbed in the Museo de Barcelona.<sup>5</sup> Having come to Spain to authenticate this supposititious Mycenaean piece, M. Pierre Paris became fascinated and found that it was not purely Mycenaean, but belonged to a quite unknown school of ceramics which he called "Iberian", and in which as is quite natural he felt impelled to see certain Mycenaean motives, derived by tradition or imitation from Mycenæ. The vases, which are numerous, are large, and highly decorated with etched animals and involutes, like those of certain schools of pre-hellenic ceramics. Everyone agreed with M. Paris that the pottery which he presented reminded them strongly of Mycenæ—for the art of Crete was then unknown—only the difficulty was that not a single sherd of Mycenaean ceramics, not a single vase nor fragment of one, come into Spain from overseas, had then been found in the country.<sup>6</sup> If these Iberian vases were pseudo-Mycenaean, where were the models, the originals which Iberian artists had in the first instance copied, and of which they had later clumsily interpreted their reminiscences in their own ceramics? Since the originals did not exist at all, these explanations once more presupposed as intermediaries the perpetually recurring Phœnicians, the convenient commercial travellers who must have done everything, and actually had little to do with any of the obscure problems concerning the connexions of the ancient world.<sup>7</sup> But this providential intervention of the Phœnicians in no way advanced the solution of the question, because we have only very few works of art, inscriptions and ceramics in Spain which could possibly be attributed to them.

<sup>4</sup> MM. Perrot et Chipiez write, *op. cit.*, Vol. VI, p. 938, "Furtwaengler a bien voulu me signaler le vase auquel je fais allusion, c'est une boîte munie de son couvercle, qui appartient à la dernière époque de la fabrication mycénienne. Elle est figurée dans la planche III du livre I de Gascon, *Zaragoza artística y monumental*, l'auteur (Gascon) la rattache à 'la ceramica ibérica, mais il n'y aurait à s'y méprendre du caractère du monument'. We see that Furtwaengler is also an accomplice in mycenæizing Iberian art.

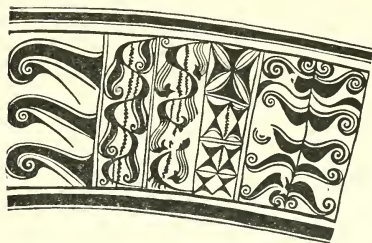
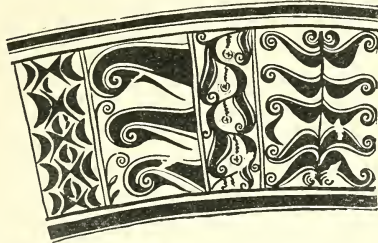
<sup>5</sup> We must except the Phœnician station of Ibiza in one of the Balearic Islands with its numerous necropolises which have yielded enough material to fill the fine plates of Sr. Román's book, *De los nombres e importancia arqueológica de las islas yliniasas*. Sr. Román unhappily died before he was able to publish a second, even more richly illustrated volume, for which the plates remain engraved but unpublished. Another Carthaginian station seems to have been Carmona, discovered by M. G. Bonsor (*Les colonies agricoles préromaines dans la vallée du Bétis*, in the *Revue archéologique*, t. XXXV). Sr. Luis Sirel has also found traces of Punic commerce and occupation in the mining region of the province of Almería (*Villarios y Herencias, in Memorias de la R. Academia de la Historia*, 1908). But in general we know very little about Carthaginian colonization, and scarcely anything has been found in their great emporium, Gades (Cadix).

<sup>7</sup> For instance, there are the Etruscans, with whom we are perpetually being tormented by theorists, who, in order to prevent their being Greeks or Lydians, periodically make them the victims of Phœnicians with a mission to hellenize them by importing among them all the requisites of Greek tastes and manners.

<sup>4</sup> *Essai sur l'Art et l'Industrie de l'Espagne primitive.*

As regards ceramics, what we must recognize as essentially Phœnician is very little decorated. We find in Spain examples of these Phœnician earthen vases of a burnt colour painted with a few brown bands. They may be likened to Iberian ceramics, except only as regards the technique and the colour, but never as regards the decoration, which in our Iberian vases is abundant. A doubt arose for a moment some three or four years ago, when two of our typical Iberian vases were recognized in the Musée Lavigèrie at Carthage. There they are—so it was declared—in their own place, found at last in their original metropolis, just as they are in such colonies as Spain. For some very distinguished archaeologists of the Peninsula, Iberian vases became nothing more than Phœnician or Carthaginian, or at best imitations made in the Peninsula from Carthaginian models.<sup>8</sup> The matter was then investigated; the vases of the Musée Lavigèrie are in fact just

subject of these supposed Mycenaean origins. For this reason less general search need be made in pre-Hellenic Greece. Two years ago I published a series of Iberian vases myself from the Aragonese district, and on setting out to describe them, I could not help thinking of Mycenæ on account of the voluted vegetable forms [FIG.].<sup>9</sup> Very well; all of a sudden—as I might have expected—one of the men whom I most admire, M. l'abbé Breuil, resumed his study of the decorative motives of these vases, and discovered that they were derived rather from the decorative convolutes of the European neolithic art which we call Tenian.<sup>10</sup> All that has been said is very curious, but then we ought to consider it a great honour that this neolithic art should have arisen in Spain and formed an immensely rich and abundant local school, with vases more than half a metre broad, entirely decorated, and such as it would be difficult to find in the great centres of this Tenian art.



like those which we call Iberian, but they are solitary specimens, and very small; isolated as they are, it was difficult to believe that they were the parents of the great decorated vases in Spain. Moreover, they have not been found in any other Carthaginian colony. It was thus simpler to suppose that just as Iberian ceramics passed over the Pyrenees—since pieces have been found in the South of France—so it returned by sea to Africa in a Carthaginian ship.

So we come back to where we started from. Setting the Carthaginians aside, we see that Iberian ceramics began before the period of Punic commerce and took its first motives from Egean vases. But I must repeat: more than six years have now passed since the publication of M. Pierre Paris's book, and not a single vase, sherd or fragment of a vase of pure Mycenaean style has yet been found in Spain. Consequently it is not surprising that the archaeologists' nerves are very sensitive on the

But it is still more curious that now everyone agrees in believing in Mycenaean influences over Central Europe at the neolithic period, and for that we do not trouble to require the presence of imported ceramics in order to accept a fact proved by so many other considerations. Neither there, in Central Europe, has any pre-Hellenic vase been found. The art of the "people of the sea", then, will have reached the lake of Neuchâtel, but will have been incapable of crossing the Mediterranean! This is the reason why we Spaniards continue to accept with gratitude the observations and the highly suggestive comparisons kindly made for us between Iberian decoration and that of the other countries of Europe, but we still continue to believe in its Greek or rather Mycenaean origin. There are other motives of certitude. We have in Spain not only ceramics, but also, although deformed, all the elements of pre-Hellenic civilization. We have altars with horns of consecration, and, in the

<sup>8</sup> See on this question Siret (L.) *A propos des poteries pseudo-ibériques*, in *L'anthropologie*, t. XVIII, p. 277, and the reply, Paris (Pierre), *Quelques vases ibériques inédits*, in *Anuari de l'Institut d'Estudis Catalans*, 1907.

<sup>9</sup> *La cerámica ibérica a l'Aragó* in *Anuari de l'Institut d'Estudis Catalans*, 1908.

<sup>10</sup> Sur l'origine de quelques motifs ornementaux de la céramique peinte d'Aragon, in *Le Bulletin hispanique*, Bordeaux, 1911.

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south, tombs with cupolas, and corbels with horizontal courses.<sup>11</sup> In the Balearic Islands have been found fine cows' heads in bronze from Costig one of which bore a dove attached to one of its horns, a certain proof of its religious use in the pre-Hellenic cult, in which the pillar, the cow's head and the dove appear in connexion with the feminine principle symbolized by the axe;<sup>12</sup> and I am speaking at present of human-headed animals come from the East, but in all probability by way of Crete. There is yet another fact; no Mycenaean ceramics have been found in Spain, but we have certainly found a gold jewel of the purest Mycenaean style, so thoroughly characteristic that it would be in place in the Museum of Athens among the pieces found at Mycenae.<sup>13</sup>

All these documents weigh so heavily upon the archaeologists that while they were still unacquainted with them, they preconceived them unconsciously when they had to speak of the diffusive force of pre-Hellenic art, after studying its relations with the East and with Egypt, for instance, at Tel-el-Anarna; from here they look towards the West, and admit its influence over Spain. Among others, Mr. Arthur Evans, when speaking of the Egean art of the pillar, does justice to the important monuments of colossal dimensions, the Betlic sanctuaries of the Balearic Islands.<sup>14</sup> M. A. Michaelis in one of his last works on the archaeological documents of a whole century twice mentions the arrival in Spain of a wave of Mycenaean civilization. It is, then, notorious that as long as archaeology looks to the East from the West there is no Mycenaean problem in Spain, but when we look to the West from the East we immediately see the relationship. As long as we are concerned with giving a more honourable title to the art and culture of the Egean peoples we are agreed, but when we have to find the paternal ascendants of Iberian art we are still in doubt.

Having finished this digression, I enter on the second problem of Iberian art, its relations to archaic Greek art. Here also there is not much unanimity, especially as regards names.

Let me speak first of materials. Most Iberian sculptures are in the calcine stone found in the

<sup>11</sup> Moreno (Gomez), *Arquitectura tartesia*, in *El Boletín de la R. Academia de la Historia*, 1905.

<sup>12</sup> On the cows' heads at Costig see Paris (P.), *L'Art et l'Industrie de l'Espagne primitive*, t. I, pl. VI.

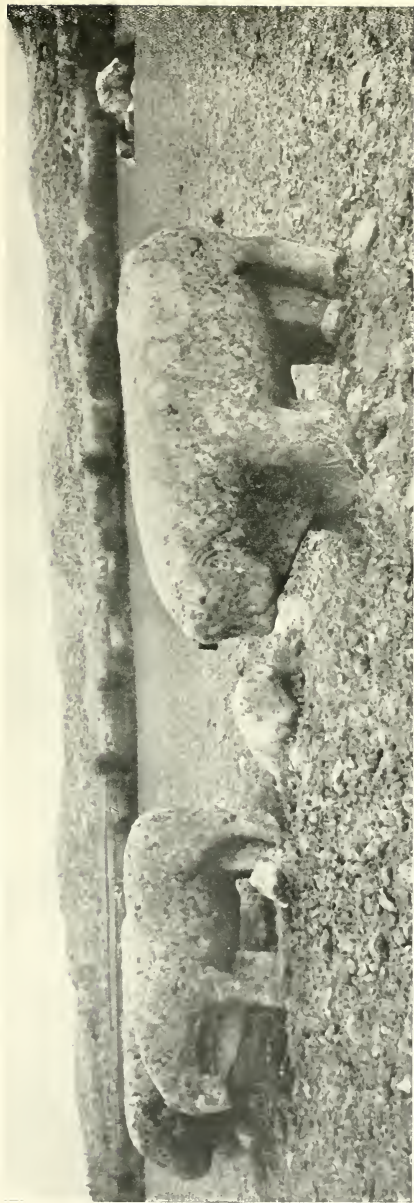
<sup>13</sup> This jewel still belongs to Sr. Vives y Escudero of Madrid, and was reproduced by M. Paris in his book, Vol. I, pp. 98 and 99. It is a pendant on one of the sides of which are two animals facing each other on an architectural background. But on the other side is a scene of combat which M. Paris, not then knowing the silver cup from Mycenae in the Museum of Athens with a very similar combat, pronounced to be Egyptian. The jewel would therefore have for M. Paris (that is to say, for M. Paris's book) one Mycenaean side and one Egyptian! Yet nothing could be more homogeneous than this jewel.

<sup>14</sup> Evans (Arthur), *Mycenaean Tree and Pillar Cult and its Mediterranean Relations*, in *Journal of Hellenic Studies*, 1901, Vol. XXI, p. 187.

south and south-east of Spain and principally in the ruins of an Iberian sanctuary on the point called the Cerro de los Santos or ridge of the Saints near Montealegre in the province of Almería. It was a small building in the form of a temple *in antis*, long completely destroyed, and in its neighbourhood has been collected a large number of entire and mutilated statues which ended after many vicissitudes by finding their way into the Museo Arqueológico in Madrid. Some separate heads are in private hands in the country, and four pieces which were in the Vives Collection were bought for the Museo de Barcelona. Sculptures of the same type were found in the Iberian stations in the south of the Peninsula, but then, they had already appeared in Aragón, and we must conclude that what happened to ceramics happened also to sculpture, for ceramics having been recognized first in the south-eastern corner, is now known with certain regional variations over almost the whole Iberian peninsula.

The statues of the Cerro de los Santos represented chiefly the feminine type heavily draped, with a large mantle falling from the shoulders, wearing a more or less lofty mitre and many jewels, and carrying a vase in the hands. Most of the statues of the Cerro were tolerably ugly, and for a very long time no one paid any attention to them, except Spaniards, who felt particularly attracted to speak and write of these images of ancestral dames, priestesses of a mysterious cult.<sup>15</sup> They remained, despised, in the Museo de Madrid until M. Léon Heuzey drew attention to them, which was especially revived by the discovery of the marvellous head, the *Lady of Elche*, which was, or might be called, the key to this new beauty. It was M. Pierre Paris again, who bought the head for the Louvre. It had only just been discovered when he arrived at Elche in search of elements of study for his book, and he paid really very little for it—I believe only 4,000 francs. It is a head of the already known type of the priestesses of the Cerro de los Santos, but immensely more perfect and of extraordinary artistic power. It is a masterpiece, and the only one of Iberian art. We have no other, and for that reason we always speak of it with the same devotion and sadness; it is our great love in exile in the museum of the Louvre. An exact copy of this *Head of Elche*, placed on the best preserved female statue of the Cerro de los Santos, which has served for the reconstruction of the colour of the perfect type, is reproduced here [PLATE I]. Nothing in the figure is invented; it consists simply of two pieces of sculpture stuck together,

<sup>15</sup> For a full Spanish bibliography of the sculptures of the Cerro see Engel (A.), *Rapport sur une Mission archéologique en Espagne*, in *Nouvelles Missions scientifiques et littéraires*, 1892. The bibliography naturally lacks the last and most important study, Sr. R. Melida's *Las Esculturas del cerro de los Santos*, in the *Revista de Archivos*, 1906.



A



B

(A & B) IBERIAN ANIMALS CALLED "THE BULLS OF GUSANDO". THE CERRO DE GUSANDO, PROVINCE OF AVILA, FROM PHOTOGRAPHS BY THE CENTRO DE ESTUDIOS HISTORICOS DE MADRID







(c) IBERIAN FUNERARY MONUMENT. NOW IN THE CASA DE ABRANTES, AVILA



(d) IBERIAN DOG. SHOW 1, THE MUSEO ARQUEOLÓGICO, MADRID

the *Head of Elche* and a body from the Cerro de los Santos. The polychrome alone is a restoration, but it should be realized that the *Lady of Elche* retains important traces of the colour which decorated it. For the ornaments of the mantle and tunic we have made use of motives from Iberian ceramics or of themes which we might call astronomical, such as stars which are frequently found sculptured on statues at the Cerro. Those who are astonished at the striking character of this figure may reassure themselves as to its exotism; it may appear fanciful but it is real; this spirit hybrid between Greek and western, in which the Greek seems to relapse into a world still more complicated than the eastern, positively exists. It is almost entirely in order to accompany this faithful reconstruction which will speak of primitive Iberia more clearly than any words of mine, that I offer these credentials of this primitive lady. M. Pierre Paris, commenting once more on his beloved *Head of Elche*, propounded the question whether the sculpture, which consists only of the head and the upper portion of the body, could form part of a statue in two divisions as is the case with many classic figures. He then expressed some fear that the bust alone has been left to us:

Car comme ça, rien ne vient à distraire le regard des regards de la dame qui l'attirent, l'attention, l'étonnement se concentrent sur ce visage étrangement fermé, étrangement vivant aussi, mélange audacieuse de vérité et de rêve.

By this reconstruction I hope to show that the *Head of Elche* would not lose its charm if it belonged to a complete statue. This would be more than life-sized, with a long body as in the female sculptures of the Cerro. It would stand aloft, with the fascinating countenance, and the great falling mantle enveloping the slender body. Concerning the jewellery sculptured on the bust, or, as in a few cases, conjectured by us, a gold band with filigree in the form of palmettes, similar to those sculptured on the foreheads of the Iberian ladies of the Cerro, was discovered at Janea some six or seven years ago,<sup>16</sup> but the *Lady of Elche* wears a simpler band without ornaments. The *fibulae* which served to fasten the borders of these tunics have also been found in large numbers, and finally, the most singular of all the pieces of jewellery in the *parure* of these Iberian woman, the gold wheels, two of which frame the head of *The Lady of Elche*. Other Iberian statues, at the Cerro, also wear these wheels, perhaps rather smaller, and hanging by a gold chain or plait. These precious wheels are the most purely Iberian of jewels; their size had to be exaggerated in the sculptures in order to enable the sculptor to express their detail clearly. It will be seen that the gold chains and cords are also exaggerated for the same reason, and so is the sculptured jewellery of the portraits laden with it, on the covers of the Etrus-

<sup>16</sup> For this bandeau de Janea see Paris (P.), *Le trésor de Janea* in the *Revue archéologique*, 1906.

can sarcophagi. We almost always find these wheels on the female figures of Iberian sculpture and on the little bronzes we find them in the form of two pillows on either side of the head, but always on a smaller scale than on the stone sculptures, because the technique of bronze allows more delicate treatment of detail. The only gold wheel which has been discovered is preserved in the precious collection of Sr. Vives, of Madrid. It is a charming gold trinket much smaller than the wheels worn by *The Lady of Elche*, ornamented with designs in filigree similar to those sculptured on the stone wheels.<sup>17</sup> We must suppose that Sr. Vives's wheel, which measures only 4 cm. in diameter, was a common trinket, and that there must have been specimens much larger, in proportion to the quality of the wearer. We must not be surprised if it is proved some day that certain Iberian ladies wore earrings in the form of wheels, not the wheel-cushions worn by *The Lady of Elche*, but fairly large, larger than Sr. Vives's. We still see at the present time earrings worn in Spain and Italy, as well as in Africa, larger and heavier than we could reasonably expect the lobe of a woman's ear to bear.

I may dismiss as absolutely indisputable the conclusion that these Iberian stone statues are representations of priests and priestesses of a primitive cult, with their vases in their hands, in the attitude of presenting offerings. I believe that the statues of the Cerro are certainly *ex voto*, like the Ionic female figures called Korai of the Akropolis and other Greek sanctuaries. The sculptures of the Cerro also were found in the ruins of a temple, but it would require an excessive number of priests and priestesses, a whole Iberian convent, to account for so many purely sacerdotal figures. I believe that this habit was simply a general costume of the country and not appropriated solely by a religious caste. We find in little bronzes Iberian women clad in the same manner and wearing these jewels; men wearing short tunics with the same vase between their hands; and particularly, a group of two persons, a man and his wife, represented *ex voto*, like the family groups of the Roman period.<sup>18</sup> Perhaps this female clothing was not a distinctive feature of a precisely sacerdotal character, but rather a gala uniform, only quasi-liturgical, worn by the lay at religious rites. In the north of Spain we have typical articles of clothing worn when going to church, and only to church, and one of these is a kind of pointed capuchon closely resembling the

<sup>17</sup> Sr. Vives's gold wheel has not yet been published. We also have notice of other Iberian jewels discovered at Santa Maria de la Huerta by the Marques de Cerralbo, which also are unpublished. The Marquis de Cerralbo found last summer some of the metal pieces which women wore on the neck to support the mitre or woollen veil. Strabo (III, 17) refers to this implement.

<sup>18</sup> Most of the statues of the Cerro have been reproduced in heliogravure in M. Pierre Paris's book, Vol. I.

## Iberian Sculpture

mitre of the Iberian ladies, worn by women only when they go to hear mass and attend fêtes and social ceremonies. It is, then, reasonable to suppose that the large mantle, the mitre and the trinkets were not worn by Iberian women while about their daily occupations, but that they clothed themselves in those garments when they were going to make an offering at the temple. The poorest would buy one of the little bronzes, as well as the mitre and the cloak; the richer, one of the stone saints decorated in colour, such as the archaic Korai and *The Lady of Elche*.

I have now only to say something concerning the school of art with which these Iberian stone sculptures of the south-east of Spain are connected, and the age in which they must have been executed. When we begin describing them we are continually met by the question of the archaic Greek Korai, the Ionic female statues clad in mantles, found not only in the Akropolis, but elsewhere also. This comparison strikes one immediately; the Iberian ladies also wear garments falling in broad vertical folds, and the edges of their mantles bear the characteristic zig-zag of the archaic Greek sculptures. They are also placed in the symmetrical frontal position of the Korai. There is no room for doubt that these Attic girls are the models for the Spanish women, who merely wear the mitre and the wheels instead of hanging tresses; while, instead of a dove, a pomegranate, or a flower, the pious Iberes always carry a consecrated vase. They wear no archaic smile, but are very serious and thoughtful, guarding all their passion in the depth of their hearts, and exhibiting none of the Athenian ladies' æsthetic coquetry.

However, the case of the influence and reflection of archaic Greek art in Spain presents no difficulty. Greek colonization of the Peninsula did not indeed begin officially until the end of the 6th century, when the Phocians of Marseilles colonized Emporium (Ampurias), Diane (Denia) further south, and other trading stations besides in the south-east corner of Spain.<sup>19</sup> But long before this official colonization, chronicled for us by the ancient writers, which resulted naturally in the foundation of towns, individual merchants would certainly have penetrated into the country with their merchandise and have established themselves on the littoral. Throughout Spain have been found vases decorated with black figures, and more rarely specimens of Corinthian and Chalcidian ceramics; the geometrical Greek ceramics of the style of Dypilon must also have come into

<sup>19</sup> The explorations at Ampurias did not yield much information concerning the colonization anterior to the establishment of the Phocians.

the country, because it was imitated by Iberian ceramists.<sup>20</sup> Therefore the Greek penetration of the country had become permanent long before the foundation of the official colonies of which memorials have come down to us in literature. Some statuette or figurine in terra cotta, reproducing the type of the Korai, might have been brought into Spain and imitated at once by Iberian sculptors. One of these Greek figurines holding a hare was found in the explorations at Ampurias; it is not at all a pleasing model, but it reminds us that others may have been brought in also.<sup>21</sup>

When *The Lady of Elche* appeared on the scene and took its place in the Louvre, it produced a whole body of literature which claimed to expound the production of the master-piece.<sup>22</sup> To some critics it seemed purely Greek, the model executed in a workshop at Athens, but adapted to the tastes and costume of Iberes, its intended purchasers. Other instances were cited of adaptation by Athenian artisans to the exigencies of the market, and among them the case of Etruria. To others the author was an Ionian Greek who had come to Spain and been hispanized by contact with the Iberes; and the artists who had gone to Rome and produced works in the Roman spirit were cited as examples. To others, again, its origin was, of course, Carthage; *The Lady of Elche* was Ibero-Punic, she had all the flavour of Carthaginian works, her Greek resemblances came from the archetype, but she was made by sculptors of the race which produced the Hellenistic covers of the priests' and priestesses' sarcophagi at Carthage. Many words were written and many names suggested. To me, any adaptation by a foreigner, either at Athens or at Elche, even to the spirit of another race and another country, as is supposed to have occurred by the hypothesis of a Greek having produced the head of *The Lady of Elche*, is an impossibility. Its author was a Spaniard, an Iber; its style alone is Greek, its material type is Greek, but its soul, the same Iberian soul everywhere, could not be a variation by any foreigner.

[The reproduction of *The Lady of Elche* restored, published here, is from an excellent watercolour-drawing made under Señor Pijoan's directions by Señor F. Nebot, a pupil at the Escuela de España, Rome.—ED.]

<sup>20</sup> Iberian ceramic, which preserves in certain schools the Mycenaean motives already mentioned, after following at a distance the same evolution as Greek ceramic, imitates the style of Dypilon, and especially of the black figures.

<sup>21</sup> *Annuaire de l'Institut d'Etudes catalanes*, Cronica, 1908, p. 560.

<sup>22</sup> See on *The Head of Elche*: Heuzey (L.), *Comptes rendus de l'Académie des Inscriptions*, 1897; Paris (P.), *Buste espagnol de style greco-asiatique trouvé à Elché*, in *Monuments Piot*, 1898; Reinach (T.), *La tête d'Elché au Musée du Louvre*, in *Revue d'études grecques*, 1898.

# ROGER VAN DER WEYDEN—I

BY A. J. WAUTERS\*

**R**OGER VAN DER WEYDEN, BURGESS AND PAINTER OF LOUVAIN.—The famous historian of Louvain, Dr. Johannes Molanus,<sup>1</sup> describes Roger van der Weyden "Magister Rogierius civis et dictator Lovaniensis". Molanus's notice of the painter may be rendered thus:—

Master Roger, burgess and painter of Louvain, painted the altar-piece of Edelher in S. Peter's church in Louvain and the great altar-piece in the chapel of the Blessed Mary. This work the Queen Mary obtained from the Crossbowmen. She had it carried into Spain, but they say that it perished at sea. In place of this altar-piece she gave to the chapel organs of the value of 1,500 florins and a new altar-piece made after the pattern of Roger's, the work of her own painter, Michael Coxie of Mechlin.<sup>2</sup>

Considering the character, the position and the authority of the writer who furnishes this information it is difficult to dispute it.

Roger's relations with Louvain have long been known and are accepted by all historians, but it cannot be determined precisely at what period of his career these relations were formed. They now appear to have been earlier and closer than has been generally supposed hitherto. There are good reasons for thinking that the two paintings mentioned by Molanus are not the only works which the artist executed for Louvain; that his talents were employed there on various other occasions; that he was already living in the city in 1425; and that among the works which he executed to the citizens' orders two celebrated paintings must be included:—

- (1) the so-called altar-piece of Pope Martin V, of which two panels are in the cathedral of Granada and the third, recently rediscovered, now belongs to Messrs Duveen; and of which all three panels are represented by an ancient copy now in the Kaiser-Friedrich Museum;

- (2) the so-called Madonna de' Medici, which is now in the Stædel Institut at Frankfurt a/M.

THE "RECUEIL DE SAINT LUC" AND THE DOCUMENT DE 1426.—The period between Rogier de la Pasture's (or Roger van der Weyden's) birth about the year 1400 and his

settlement in Brussels at a doubtful date some where about 1430, still remains the obscure and disputed section of his biography. Our knowledge concerning it has long depended entirely on the two following entries in the register of the painters of Tournay, called the "Recueil de St. Luc".

1427 [N. S.] Rogelet de le Pasture, natif de Tournay, commencha son apresure le cinquiemes jour de mars l'an mil cccc vingt six et fut son maistre Robert Campin, peintre; le quel Rogelet a parait son apresure deument avec son dit maistre. (fol. 81 recto.)

1432. Maistre Rogier de le Pasture, natif de Tournay, fut receu a le franchise du mestier des peintres le premier jour d'aoust l'an dessus dit. (fol. 17 verso.)

From these texts the conclusion has naturally been drawn that Roger began his apprenticeship to Campin in 1427 and was admitted to the mastership of the guild in 1432. However, the register from which these extracts are taken is only a document at second hand. M. Maurice Houtart<sup>3</sup> states that the earliest period of the register is only a copy in which entries, no doubt made daily in the original book, were "amalgamated" in order to give the whole a methodical form; hence its peculiarities and errors.

No text now remains by which the accuracy of the statement that Roger began his apprenticeship in 1427, as made by the copyist of the register, can be tested. The date, however, is improbable on the face of it, because Roger was then twenty-seven or twenty-eight years of age, a married man and the father of a family. It is almost certain that the copyist must have made a mistake in his work of "amalgamated" transcription, perhaps writing 1427 for 1417. He adds that Roger duly fulfilled his apprenticeship to Campin, but no allusion is made in the register to his mastership about 1420 or 1421. As to the date 1432, it is not, as has been repeatedly stated, the date of his transition from apprenticeship to mastership, but the date of his reception, when already "Maître", into the franchise of the local craft, which, subject to the performance of certain obligations, granted to a *confrère* domiciled away from the city the free practice of his profession while he was sojourning within it.<sup>4</sup> An analogous licence is entered in the same register, under the date 1468, in favour of Simon Marmion of Valenciennes.<sup>5</sup>

A Tournay document,<sup>6</sup> unnoticed until 1907, has now appeared to demonstrate the wrong interpretation given to the early inscriptions. This is the book of the Receiver-general of Tournay in which are entered the expenses incurred by the commune in the purchase of wine for presentation on behalf of the magistracy, in various circumstances, as a token of welcome to personages almost always

<sup>3</sup> Houtart (Maurice), *Jacques Darel, peintre tournaisien*; Tournai, 1907, p. 21, note 2.

<sup>4</sup> Wauters (A. J.), *L'école de Tournai*, 1908, p. 12.

<sup>5</sup> *Revue archéologique*, 4<sup>e</sup> série, t. IX, pp. 119 & 282, *Les Marmion*, by M. Henault (p. 10 "Extrait").

<sup>6</sup> Houtart, *op. cit.*, p. 32.

\* Translated for the author from the French.

<sup>1</sup> Jean Vermeulen, called Molanus, was born at Lille, but spent his life, from very early youth, at Louvain. He studied at the University, received his doctorate of theology in 1570, was appointed a canon of S. Pierre and professor, was chosen Dean of his faculty in 1579, and President and Rector of the College du Roi in 1580. He was, as he has been described, the true type of the distinguished man who devotes his whole life to historical research, and he spared himself no trouble nor labour in investigating the religious and secular history of Louvain at the most authentic sources.

<sup>2</sup> "Magister Rogierius, civis et pictor Lovaniensis depinxit Lovanii ad S. Petrum altare Edelheer, et in capella Beate Marie summum altare quod opus Maria Regina à Sagittis impetravit et in Hispania vbi curavit, quanquam in mari periret dicatur, et eius loco dedit capellæ quingentorum florenorum organa et novum altare ad exemplar Rogierii, expressum opera Michaelis Coxenii, Mechliniensis, sui pictoris." *Joannis Molani Historia Lovaniensis* (L. IX, CXXXIV.) 2 vol. in-4°, ed. Mgr. P. F. X. de Ram (*Mémoires de la Commission royale d'histoire*, 1861, vol. I, p. 609).

## Roger Van der Weyden

non-inhabitants of the city. Now among the personages to whom wine was thus presented, figures in the month of November, 1426, the name "Maistre Roger de le Pasture".

Three months and a half, then, before the disputed 5th of March, 1427, the date (according to this copyist), of Roger's entry on his apprenticeship, the communal accounts register "Maistre Roger", and moreover the master-painter must have already attained some notability, since the magistrate is making him a present of wine. An attempt has been made to reconcile the contradictory dates and facts, by suggesting that at Tournay a distinction was drawn between "apresure" and "apprentissage", that, although an artist might have already become a master notable even abroad, he might not have yet begun the years of "apresure" required at Tournay.<sup>7</sup> A notice recently published in the "Mémoires de l'Académie royale de Belgique"<sup>8</sup> leaves very little probability in this surprising theory.

M. Houtart confined himself to noting the existence of this outlay on presents of wine, but has not so far produced the original text. This lacuna might well be filled by publishing the full extract copied very obligingly, at my request, by M. Hocquet, from the MS.<sup>9</sup> in the department entrusted to him, but since these are details more suited to a book than an essay I must content myself here with quoting the entries in which Roger's name appears.<sup>10</sup>

*Item le XVII<sup>e</sup> jour du dit mois [November] à maistre Roger de le Pasture . . . IIII loz . . .*

*Item le XVII<sup>e</sup> jour de novembre Van IIII et XXVI à maistre Rogier de le Pasture . . . IIII loz . . .*

In 1426, then, Roger seems to have been no longer living in his native town; he was, so I believe, already settled in Brabant, not at Brussels but at Louvain, as I am about to show.

THE ALTAR-PIECE OF POPE MARTIN V. — M. Paul Lafond, the conservateur of the Musée de Pau, in a recent book on Roger van der Weyden,<sup>11</sup> writes that the earliest of his paintings known to us is the celebrated altar-piece of the Virgin, said to have been presented by Pope Martin V to King Juan II of Castile and passed on by him as a gift to the Carthusian monastery of Miraflores. "How," adds M. Lafond, "the Sovereign Pontiff became possessed of the painting it would be very difficult to explain". I have how-

ever tried to find a solution of this curious problem.<sup>12</sup>

Louvain, the ancient capital of the Duchy of Brabant, and situated only a few miles from Brussels, had remained one of the residences of the duke, Jean IV, who wearied by his constant struggle with the turbulent democrats of the Brussels guilds, determined after the successful rising of 1422 to take up his abode in the ancient sanctuary of the abbey of Vlierbeck, which the citizens of Louvain had converted into a mansion for his use. Now, among the sculptors employed on the reconstruction of the Abbey buildings at Vlierbeck, the accounts register a certain Henry Van der Wijden otherwise entirely unknown. Since Henry was the baptismal name of Roger's father, since van der Wijden is the Flemish translation of de la Pasture and since Tournay was a centre where the art of stone cutting was flourishing, many authors, beginning with M. Edward van Even,<sup>13</sup> have raised the question whether identity might not be established between the two individuals. At any rate, the hypothesis is strengthened by the fact that Roger de le Pasture son of Henry, and none other than Roger Van der Weyden, was also the "Maître Roger" whom Molanus calls "burgess and painter of Louvain." His father (whose avocation is also unknown to us) might have been summoned to Louvain and have settled there with his family, and there his son might have obtained the burgesses' franchise and mastership in his guild, and have exercised his craft. The date, 1424, would fix the period of these events between his leaving Tournay, which I place about 1420, and his settling in Brussels about 1430.

Now it was during that particular decade that occurred one of the most notable events in the history of the city of Louvain, the founding of the University.<sup>14</sup> The question of the institution of a school of advanced learning, of which none existed in the Low Countries, had been agitated for a long time in the intellectual world of Brabant. Proposals had first been made to establish such a school in Brussels, but the Magistrate of Brussels had gravely objected that it would be dangerous to admit a body of riotous youths into the midst of a populous city; and that budding scholars would certainly disturb the peace of families; so he declined the honour and advantage which the promoters of the undertaking had

<sup>7</sup> Houtart, *op. cit.*, pp. 20 & 31.

<sup>8</sup> Verriest (Leo), *Les luttes sociales et les contrats d'apprentissage à Tournai jusqu'en 1424* (Mémoires, etc., 8<sup>e</sup> 1912, 2<sup>e</sup> série, t. IX.)

<sup>9</sup> Archives de Tournai. *Comptes d'entremise. Présents de Vin. Année 1425-1427.*

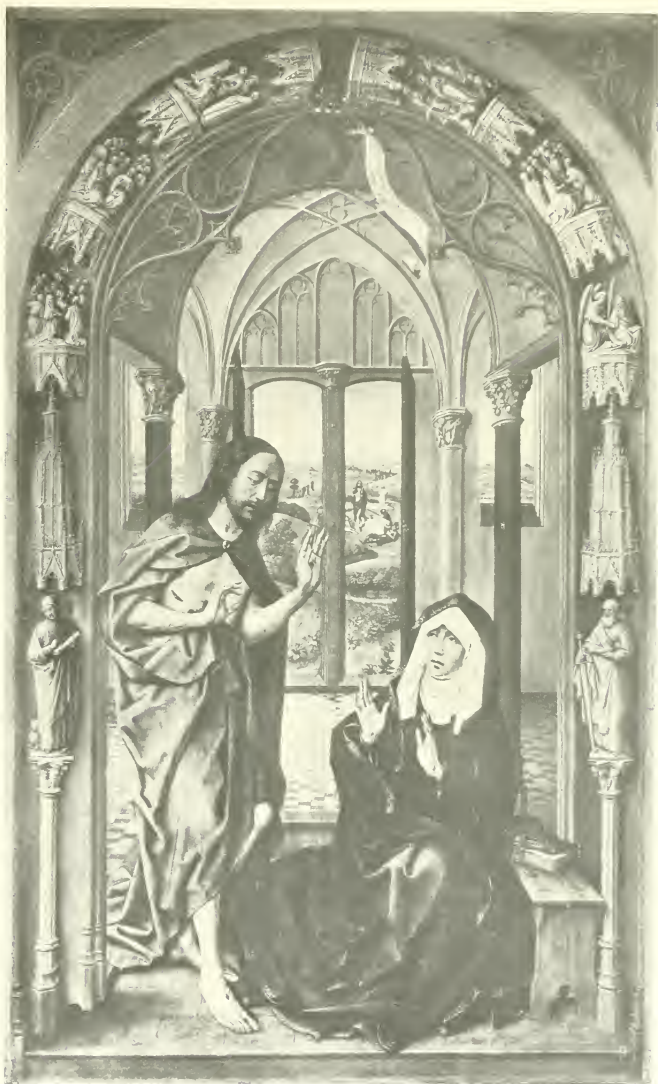
<sup>10</sup> All the beneficiaries of this communal welcome seem to have been non-resident in Tournai, not necessarily strangers to the inhabitants, but at any rate not then domiciled among them. The list includes the Deans of Grammont and Brussels, the treasurer of the Count of Hainault, the hôte of the Paris market at Bruges, the chief architect of Valenciennes, a groom of the court to the King of France, the Seigneurs de Laval, de Buisson and d'Enghien, and so on.

<sup>11</sup> *Roger Van der Weyden*; Bruxelles, 1912, p. 18.

<sup>12</sup> Un document nouveau sur Roger Van der Weyden, in *La Gazette*, 5th May, 1907, republished by *La Fédération Artistique* (of Brussels), 26th May.

<sup>13</sup> Louvain monumental, 1860, p. 129. See also Finchart (Alex.) *Roger de la Pasture dit Van der Weyden*, 1897, p. 147, and Maeterlinck (Louis), *L'origine flamande de Van der Weyden*, in *Le Bulletin de la Société d'Histoire*, Gand, 1902.

<sup>14</sup> Reuens (Chanoine), *Documents relatifs à l'histoire de l'Université de Louvain*, in the *Annales*, 2<sup>e</sup> série, t. VIII, 1803, p. 49; Baron de Reiffenberg, *Mémoires sur les deux premiers siècles de l'Université de Louvain* (Mémoires publiés par l'Académie royale de Belgique, t. V to X; Van Even (Ed.), *Louvain dans le passé et dans le présent*, 1895, p. 548.



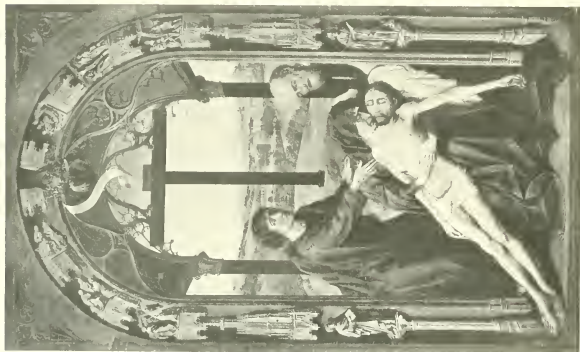
PANEL FROM THE ALTAR-PIECE OF POPE MARTIN V. IN THE POSSESSION OF MESSRS. DUYFEN BROTHERS.







ANCIENT COPY OF THE ALTAR-PIECE OF PETER MARTIN V.



KAISER-FRIEDRICH MUSEUM



offered.<sup>15</sup> Louvain benefited by this unexpected refusal. The magistrate and the chapter of Saint Pierre took counsel with certain influential personages, notably Edmond de Dynter, the duke's secretary, to carry out the project, and began by addressing the Holy See in order to obtain the necessary authorizations. A mission was therefore despatched, confided to the "écolâtre", Guillaume de Neef (Nepotis), who was eventually to become the first rector of the "Etude Générale". The embassy set out for Rome on the 7th of October, 1425, carrying letters of recommendation and also, no doubt, gifts to be presented to the holy father.

The pontifical throne was at that time occupied by a great pope, Martin V, Colonna, who had been elected at the Council of Constance, on the 11th of November, 1417. It was he, as we know, who put an end to the great western schism and restored unity to the Church, which had been troubled during seventy years. He was a fervent lover of the arts, and treated magnificently the various artists in his service. In 1432 he ordered from Jacopo della Quercia the bas-reliefs for the door of San Petronio's in Bologna. The following year he entrusted to Gentile da Fabriano, with whom he afterwards associated Antonio Pisanello, the decoration of S. John Lateran, a work, unhappily now destroyed, which, according to Facius, excited the liveliest admiration in Van der Weyden, when he saw it in 1450, during his travels in Italy. Martin V also attracted Massaccio to Rome, and employed Lorenzo Ghiberti to execute for him a tiara which became famous. It was during his pontificate that medals in honour of popes were first struck. His statue by Jacopino de Tradate was erected in the cathedral of Milan during his lifetime, and after his death, in 1431, his successor, Eugenius IV, caused a memorial slab bearing his effigy by Simone di Giovanni Chini to be placed in S. John Lateran.

The Magistrate of Louvain and the Chapter of Saint Pierre, in order to incline the artistic pope in their favour, must have formed the idea of presenting him by the hands of their special envoys with some precious work of art. Two years previously the same idea had occurred to Philippe le Bon, Duke of Burgundy and Count of Flanders, who sent to the Pope six pieces of Flemish tapestry which he had purchased from Arnolfini, a merchant of Lucca settled at Bruges. Nothing, indeed, could have been welcomed with more interest and curiosity by a pope so enthusiastic concerning the arts than a specimen of the fine Flemish tapestries then already in high repute, or a painting in oil executed according to the new method, then celebrated throughout the Netherlands, in which Hubert van Eyck was at the very time painting *The Mystic Lamb*

at Ghent.<sup>16</sup> Considering, first, the consensus of all Van der Weyden's biographers that Martin V possessed a triptych by him in the Vatican; and, secondly, the project for establishing a Studium Generale at Louvain and the despatch of a special embassy to the pope; the probability becomes strong that such a triptych was the present which the embassy conveyed. The probability is increased when we add this further evidence. The 18th century Spanish writer, Antonio Ponz, secretary to King Carlos II and also to the Academia Real de San Fernando, writing of the Cartuja of Miraflores, near Burgos, founded in 1445 by King Juan II of Castile, gives the following description:—<sup>17</sup>

I cannot refrain from speaking of a very notable rarity, which is an altar-piece with doors, used in the chapel of King Juan II a gift to him from the pope, Martin V, so it is said. Its skill, its beauty, and its minute workmanship in every particular would delight even those who are the most curious in painting, even since the reformation and ennoblement of the art. In the midst is represented Jesus Christ dead, on His left hand the appearance of the said Lord to our Lady after His Resurrection, and on His right hand the Nativity. At first sight the work might be taken for Hieronymus Bosch's, but it is earlier than the time of that artist, and far superior to anything which he produced. In the book of the Becerro of the monastery is this entry:—

"In the year 1445 the aforesaid King gave at great cost a devout oratory, having three painted scenes: the Nativity, to wit, of Jesus Christ, the Descent of the Same from the cross, otherwise called the Fifth Dolour, and His Appearance to His Mother after the Resurrection. This oratory was painted by Master Rogel, a great and famous Fleming".

The said paintings are enclosed within niches very fancifully decorated in imitation of stone, with many little figures and other objects according with them.<sup>18</sup>

There is no reason for suspecting the perfect sincerity of the information handed down to us by Ponz, nor for maintaining seriously that it only gives uncertain evidence. At the time when Ponz published his work, the memory of Roger van der Weyden had been completely obscured, and his name had passed into the oblivion of indifference even in his own native town.

It is true that if the information furnished by Ponz, as well as by Molanus, can no longer be controlled, nevertheless we have to reckon with both of them together.

Ponz, as we see, relates that the altar-piece at Miraflores represented three scenes of the life of Christ, *The Nativity, The Deposition, and The Appearance to the Virgin after the Resurrection*. Now two examples of such a triptych, both attributed

<sup>16</sup> Laborde (Comte de), *Les Ducs de Bourgogne*, t. I, p. 196; Wauters (A. J.), *Hubert Van Eyck, le maître du retable de St. Bazon* (Le Revue de Belgique, 1910).

<sup>17</sup> Ponz (Antonio), *Viaje de España*, Madrid, 1783, t. XII, p. 57.

<sup>18</sup> I give below the original Latin of the note taken by Ponz before 1783 from the cartulary of the Cartuja of Miraflores, an authentic document of which, unfortunately, fragments only seem to have been preserved:—

"Anno 1445 donavit predictus Rex pretiosissimum, et devotum oratorium, tres historias habens; Nativitatem, scilicet, Jesu-Christi, Descensionem ipsius de cruce, que alias Quinta Angustia nuncupatur, et Apparitionem ejusdem ad Matrem post Resurrectionem. Hoc oratorium a Magistro Rogel, magno, et famoso Flandresco, fuit depictum".

<sup>15</sup> Wauters (Alphonse), *Histoire de la ville de Bruxelles*, 1845, t. I, p. 228.

## Roger Van der Weyden

to Van der Weyden and both coming from the royal family of Castile, have been rediscovered in Spain. The first appears among the artistic treasures of the Capilla de los Reyes in the cathedral of Grenada. It came from Valladolid, whence it passed on the death of Juan II in 1454 into the possession of his son Enriquez IV, then into Enriquez's daughter's, Isabella the Catholic, who bequeathed it with other treasures to the city of Grenada. It has come down to us mutilated, and with its panels separated. *The Nativity* and *The Deposition* are still at Grenada, in the Capilla de los Reyes,<sup>19</sup> but the upper portions are worn away and they now measure only 49 by 37 m. The third panel, *Christ's Appearance to the Virgin*, was separated from the others at a time and in circumstances still unknown to me. More fortunate than the other two panels, it is intact and in a perfect state of preservation. It has recently been restored to history through the intermediary of commerce, and we owe its publication here [PLATE I] to the courtesy of the present owners, Messrs. Duveen Brothers.<sup>20</sup>

The second example is in the Kaiser-Friedrich Museum [PLATE II]. It came from the Cartuja at Miraflores, from whence it disappeared during the French invasion in 1813. It is believed to have been carried away by General d'Armagnac who must have sold it later to the Dutch picture-dealer, Nieuwenhuys. It must have passed from Nieuwenhuys's hands into the collection of the

<sup>19</sup> Moreno (Gomez), *Un trésor de peintures indolites du 15<sup>e</sup> siècle* (*Gazette des Beaux-Arts*, 1908, t. II, p. 289, with a reproduction of the two panels of the altar-piece of Martin V).

<sup>20</sup> An opportunity has occurred of comparing two examples of Van der Weyden's treatment of the subject *Christ appearing to His Mother*, the panel, published in *The Burlington Magazine*, p. 161 (Dec., 1909), the acquisition of which for the National Gallery was then suggested by Mr. W. H. James Weale, has now also passed into Messrs. Duveen's possession.

Prince of Orange and have been sold at auction by the prince in 1850 when he became William II, King of Holland. It then took its present place in the Museum in Berlin.<sup>21</sup> For a long time it was considered the prototype *par excellence* of Roger van der Weyden's painting; "It is in the Museum in Berlin" says Henri Hymans in the notes to his edition of Van Mander<sup>22</sup> "that we find the only work by Van der Weyden of which the authenticity is irrefutably established". But already thirty years earlier, Ernest Förster and Waagen had cast doubts on that authenticity. The Kaiser-Friedrich picture is the example seen by Ponz at Miraflores, but it is in fact only an ancient copy. It is at Grenada and at Messrs Duveen's that we find the three original panels of the altarpiece ordered in 1425 of Maître Roger, burgess and painter of Louvain, by the Magistrate and the Chapter of Saint Pierre, for an offering to Martin V on the occasion of the proposed founding of the University.

"Rogeelet de le Pasture", Robert Campin's former apprentice, has become "Meester Rogier Van der Weyden". In 1425-26 he is twenty-five or twenty-six years of age, the husband of Elisabeth Goffaert and the father of a son named Corneille. An important painting from his brush is about to be placed before the Sovereign-Pontiff as the work of a celebrated artist. On the 17th of November, 1426, on one of his visits to Tournay, the Magistrate presents him with the vine of honour, in recognition of the lustre which he casts upon his native town. His career thus opens under the most favourable auspices.

<sup>21</sup> Catalogue of the Kaiser-Friedrich Museum, No. 534 A, where the picture is registered under the name of Roger van der Weyden. These panels measure 71 by 43 m., the Grenada panels 49 by 39 m., Messrs. Duveen's panel 63½ by 38½ m.

<sup>22</sup> Vol. I, p. 103.

## COREAN POTTERY BY RAPHAEL PETRUCCI\*

**S**INCE the arrival of the Japanese in Korea and Manchuria, archaeological excavations have been undertaken upon scientific principles by the victorious governors of the country. They have brought to light some curious documents, Numerous tombs of the Han period, with their funerary furniture, have been studied. There are, too, a considerable number of tombs the dates of which are difficult to determine; these range from the end of the second Han dynasty to the beginning of the Ming—that is to say, from the 3rd to the 15th century.

The funerary furniture consists principally of the remains of arms and armour, of bronze mirrors and of pottery. I hope to return some day to the

question of the mirrors; for the present I shall confine myself to the pottery, and endeavour to draw the conclusions for which they afford material.

Except for the Han pottery, the Japanese have generally considered that all the pieces brought to light are purely Korean. In Europe we have adopted without criticism their way of thinking. I consider it, however, to be erroneous, and that in the pottery which is at present classified as Korean we should distinguish two quite distinct groups, one purely Chinese, the other, which is Korean, distinguished by its retardatory character.

I leave on one side the pottery ascribed to the Han epoch. It is well known that these objects, of a particular type of which M. Chavannes was the first to bring back specimens to Europe, have

\* Translated for the author from the French



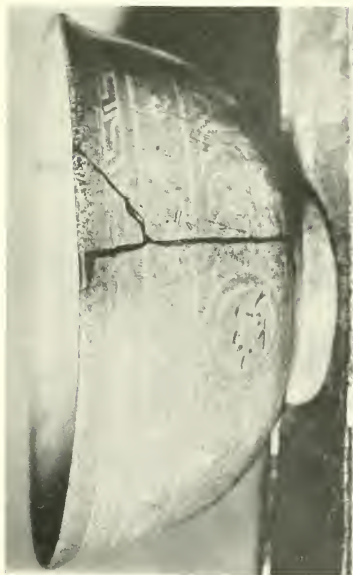
(b)



(c)



(a)



(b)







(H)



(V)



(P, T)



(W)

become so numerous as to arouse the gravest doubts as to their authenticity. Nevertheless, in the great majority of cases the authenticity is incontestable; and, if one considers that China is covered with tombs, one need not wonder that, when once excavations had been started, great quantities of these figurines should have come to light.

This very abundance, indeed, allows us already to distinguish between different periods. These representations in pottery of human figures, of sphinxes, animals, stables and barns have become familiar to all students. One can see, if only by the types, the costumes and the emergence of the Buddhist elements at certain moments, that this pottery goes on into the Tang and even to the beginning of the Sung dynasties—i.e., to the 10th and perhaps the 11th century. Moreover, one can see, especially by studying the figurines discovered by the Japanese in the Liao-t'oung, that the art of the north has certain barbarous and primitive characters when compared with the pieces coming from Ho-nan or Chan-t'oung. This denotes that an evolution took place in the art of funerary figurines, accompanied, moreover, by a parallel evolution in the pottery applied to the bowls, cups and various vases which are found in the tombs.

If this funerary furniture, which characterizes Corean tombs belonging to the period from about the 3rd to the 11th century, has always the mark of Chinese importation, it is not easy to see why the pottery discovered in more recent tombs should become suddenly and without transition purely Corean. As I have said above, the Japanese are responsible for this point of view, which is a result of their archaeological education. Towards the 15th century the Japanese became acquainted with a special type of pottery which came to them from Corea. At that period their intercourse with China yielded only the decorated porcelain which in the Ming period supplanted definitively in Chinese taste the fine pottery of the Yuan and Sung dynasties. The difference between the porcelains imported from China and the pottery imported from Corea from the 15th to the 18th century was so marked that, in default of precise information, the Japanese amateurs are easily to be excused for counting as Corean even the ancient Chinese pottery coming to them by way of Corea. This pottery is closely related to those discovered in recent excavations. I believe I can show that they are purely Chinese and that they form a link between Chinese and Corean art.

The pieces present all the characteristics of Sung pottery, with its beautiful greenish-blue glazes. But the quality of the glaze, as well as the decorative designs and the nature of the body, shows them to be late work. The decoration is, however,

clearly distinguished from that of the Ming type. On the bowl reproduced in PLATE I, A, we see the exterior decoration formed above by a schematization of the *lei-wen* or "line of thunder"; below is a border with a design which might be taken for a schematic cloud form, but is, I believe, rather a representation of the *li-ki*, the fabulous mushroom, symbolic of longevity. Finally, on the body of the bowl beneath are decorative lines figuring clouds, and, within two concentric circles, the so-called "plum-blossom", which comes from archaic bronzes, and owes its name to a sort of literary allusion and not to the natural form of the tree. In PLATE I, B, we see in the interior of the bowl cranes flying amid schematic cloud forms. The delicacy and breadth of the design, as well as the tradition it exhibits, lead us to see in it a purely Chinese work. The white lines of the design, obtained by the incorporation of a fusible alumina in the pottery itself, as well as the black touches which seem to result from the use of a metallic oxide, give to the decoration developed on the well-known, subtly tinted basis a singular character of elegance and refinement.

In PLATE I, C is an analogous but simpler design. In PLATE I, D, the interior shows the plum blossom alternating with the peach of longevity. I need not insist on the contour of the bowls, on the fine harmony of their profiles here completely recovered by the adroit restoration in gold lacquer by which the Japanese have reconstructed the whole effect of pieces broken by the falling stones of the tomb-vault. An experienced connoisseur will doubtless recognize their Chinese character.

Nevertheless, the body employed in these pieces seems to be different from that found in such Sung and Yuan pieces as are certainly attributable to factories on which we have documentary information. It is heavier in itself and more heavily modelled; the thickness of the bowl shows that the material was used more lavishly than in the pieces which came from the imperial factories.

This character alone would not suffice to make us judge as Corean pieces of such pure Chinese style; moreover, we find these associated in the tombs with bronze mirrors which are certainly Chinese, as shown by their technical peculiarities, their decoration and by the inscriptions that they sometimes bear. We can, then, conclude with some approach to certainty that we are here confronted with Chinese pieces imported into Corea. But the question of their origin once established, it remains to fix their date. Now, since we find that they show the use of a traditional decoration anterior to the Ming period, while, on the other hand, they are heavier and less perfect than the corresponding Sung pieces, we are led to the conclusion that they belong to the Yuan period or, at latest, to the

## Corean Pottery

beginning of the Ming, so that we may date them in the 14th or early 15th century.

In PLATE II, E, F, we see two pieces of pottery where the same method of application of a fusible alumina already described has been used in the decoration of a bowl. But if the process is technically the same, the Chinese decoration has completely disappeared. It has striated lines which recall the undulating lines of that barbarous pottery of which so many traces are found in the Corean peninsula. It is a local motive which has been substituted for the Chinese decoration. Besides this, the clay used is very different from that which characterizes Chinese pottery. It is much heavier in the more ancient [E]—it is covered through fusion by a brown glaze—while in the most recent bowl [F] we find a compact body, kneaded into a more homogeneous substance, which has a rose tint, due no doubt to the presence of some iron oxide.

We have seen that the Chinese bowls found in the tombs reveal the origins of the technique discovered in true Corean pottery; but, at the same time, the latter, though posterior in date, are characterized by a peculiar roughness and want of refinement. The comparison of half-tone prints cannot replace the direct examination of the pieces themselves, but it may suffice, I hope, to demonstrate the profound difference between the two classes which underlies the identity of technical processes.

It was not till much later that a direct borrowing from Chinese decoration manifested itself in Corean pottery. Even then we must notice that this borrowing follows a direction very different from that of contemporary Chinese porcelain. On a fine crackled bowl of the 17th or 18th century we see, traced in a cobalt blue, designs which derive from ancient bronze mirrors. This pattern is broken and scattered over the swelling of the vase [PLATE II, H], but it recurs in a marked form around the opening [PLATE II, G], where one sees, too, a circular band directly borrowed from those Indo-Bactrian garlands which characterize Han mirrors.

Corean pottery of the 15th and 16th centuries has captivated the refined taste of the Japanese by its peculiar mixture of refinement and roughness. The superposition of Chinese subtlety upon the primitive Corean tradition furnished them with just the models that they adopted for the tea ceremony. The ideals of the Zen sect were exactly expressed by them; they sought for beauty beneath an appearance of harshness and roughness; they refused opulence of manner and complication of technique. Nothing could have satisfied better Japanese taste of this period than this Corean pottery which resulted from a mixture of Chinese influences and local traditions. One finds this character persisting even in the work of the most original potters of Japan. In the example by Kenzan Ōgata reproduced in PLATE II, F we see how the thickness of the body and primitive and barbaric appearance conduce to an effect of great power. The mixtures of fusible alumina have here given place to bold use of reserves, such that, from the dead blue-black glaze peculiar to Kenzan there emerge forms which seem traced by vigorous brush-strokes, forms which recall the schematic handling of monochrome painting in Chinese ink.

To resume the results of our inquiry: We find that in the 14th and 15th centuries pieces of Chinese pottery were imported into Corea; they reveal a technique which, when superposed upon local formulæ and the still-surviving barbaric tradition, were destined to give a peculiar character to Corean pottery. This in its turn was adopted by the Japanese, who transformed it in the direction dictated by the austere taste of the period, and by that sentiment for harmony and beauty which were always the apurage of their race. The example of Kenzan is not unique; one could complete this demonstration by the reproduction of numerous works. I hope, however, that the foregoing indications may serve the purpose of introducing a classification, which the confusion of diverse productions which has hitherto obtained renders necessary.

## NOTES ON PICTURES IN THE ROYAL COLLECTIONS—XXIV BY LIONEL CUST

ON SOME PORTRAITS BY CORNELIS  
KETEL



MONG the less-known paintings of interest at Hampton Court Palace is a portrait of a man in a black coat and white pleated ruff, with short ruffled hair, and heavy moustache, who looks over his shoulder at the spectator with a keen and

expectant expression [PLATE I]. This is evidently a portrait of a man painted by himself, and has been accepted generally as that of the Dutch painter Cornelis Ketel, by himself. It was in fact engraved by a contemporary artist, H. Bary. Ketel was one of the very many accomplished but Italianizing painters produced by the Netherlands during the 16th century. It is characteristic of



8. PORTRAIT OF JAMES HAMILTON, 1ST DUK OF HAMILTON, IN JAMES HAMILTON'S POSSESSION



9. PORTRAIT OF THE ARTIST (?) HAMILTON COURT PALACE







THE COMPANY OF CROSSBOWMEN OF CAPTAIN D. J. ROSECRANS AND LIEUTENANT PAUW IN 1588. RIJKS MUSEUM, AMSTERDAM



THE MARSHAL OF THE ARMS. LOAN LIBRARY, CHICAGO.



QUEEN ELIZABETH'S GIANT PORTER. HAMPTON COURT PALACE.

## Notes on Pictures in the Royal Collections

these Italianizing artists that, whereas they were diffuse, over-ornate, and prone to tasteless exaggeration in the execution of the semi-classical allegories which the culture of the Renaissance had made fashionable, they all showed a wonderful power of concentration and restraint in portraiture.

France and England were the hunting grounds for the adventurous spirits of the Netherlands. Francis I was the central motive power, for Henry VIII and the Tudor Court produced little more than a vulgarized form of French-taste. Cornelis Ketel, a love-child at the start, a pupil of his uncle and the famous Crabeth brothers in the glass painting works at Gouda, where he was born, started at the age of eighteen on his *Wanderjahre*, and in 1566 found himself at Fontainebleau, where Jerome Francken, the elder, was already employed. Primitaccio was then director of the works, and seems to have employed several Netherlandish artists. Ketel did not remain long enough at Fontainebleau to leave any trace of his own work there, but the account which his friend, Carel van Mander, gives of Ketel's allegorical compositions shows how deeply he must have been affected by the fantastic compositions and decadent exaggerations of the Italian painters of Fontainebleau.

Ketel then went to Paris, but left it on account of the religious troubles, for which same reason he quitted Gouda in 1573, and, like so many other artists, took refuge in England.

In London Ketel was welcomed by friends, and like Holbein and other painters was befriended by the German merchants of the Hanse Company at the Steelyard. Van Mander states that he painted several portraits there, and these, if identified, would be useful for comparison with those done some forty years earlier by Holbein. Ketel remained eight years in London in constant employment especially as a portrait-painter. It seems strange that the works of a painter of such excellence as Ketel should have practically passed into oblivion, but it is probable that this has been due to a confusion between him and Federigo Zuccaro, who came to London in 1574 and spent about four years in England.

It has been the fashion to ascribe to Zuccaro a whole class of portraits in rich costumes, painted in the flat manner of the Netherlandish school, with none of the ease and picturesqueness of the Italian school, to which Zuccaro belonged. A certain number of portraits of this period may safely be ascribed to Ketel. Van Mander, who knew Ketel personally, says that a work of Ketel's was presented to the all-powerful Sir Christopher Hatton, and that he painted the Earl of Oxford, and various noblemen, with their wives and children, many of the portraits being standing figures at length. A full-length portrait of Sir Christopher Hatton, generally attributed to Ketel, is in the collection of Viscount Dillon at Ditchley,

and a similar portrait belongs to the Earl of Winchelsea. A full-length portrait of Hatton, perhaps identical with one of these, was in the collection of Lord Lumley in 1591, who also owned full-length portraits of Henry Fitz-Alan, Earl of Arundel (now belonging to the Duke of Norfolk), William Herbert, Earl of Pembroke, Charles, Lord Howard of Effingham, which may have been by Ketel. The portrait of Lord Howard, afterwards Earl of Nottingham, seems probably to be Ketel's work, in view of the fact that in 1578 his daughter, the Countess of Hertford, obtained permission for Ketel to paint the portrait of Queen Elizabeth herself, when on a visit to the aged Duchess of Somerset at Hamworth. It is among portraits of this class, therefore, that Ketel's work in England must be discovered.

A clue to some of Ketel's painting has fortunately been preserved. In 1576 Sir Martin Frobisher brought back from his voyage to Greenland a captive Esquimaux, who lived for a short time in England, and on his second voyage in 1577 to the Arctic regions in search of a north-west passage to far Cathay, Frobisher brought back a native man, woman and child. Ketel was employed to draw portraits of these strange people. Of the first he painted a "great Picture of the whole bodye of the strange man in his garments" which was given to the Queen's Majesty, and "another lyke picture" painted for the Company of Cathay. Of the second Ketel painted "a greate picture of the strange man in his apparell", "a great picture of him in English apparell", "another picture of him in his apparell", "a smalle picture of him", "his picture naked, a waxe mold". Some of the "strange man's pictures" were sent over seas. Ketel was also employed to paint a "great picture of the shippe Gabriell" in which Frobisher had sailed, and "a greate picture of Captayne Furbusher" himself. For each great picture the painter received five pounds. The portrait of Sir Martin Frobisher himself has fortunately been preserved<sup>1</sup> and is now in the Bodleian Library at Oxford [PLATE II]. It is signed CK. F. With the help of this portrait it is not difficult to assign to Ketel the well-known portrait at Hampton Court Palace, stated to represent the Giant Porter of Queen Elizabeth and painted in 1580 [PLATE II]. It is usually ascribed to Zuccaro, who had returned to Italy two years before this date. It has also been supposed to represent Martin Keyes, the Sergeant porter of gigantic size, who married Lady Mary Grey, the diminutive sister of Lady Jane Grey, but Keyes had been dead for some years when this portrait was painted.

Ketel's work in England should therefore be easily identified. He returned to Holland in 1581

<sup>1</sup> See *Illustrated Catalogue of a Loan Collection of Portraits*, No. 68. Oxford: Clarendon Press, 1904.

## Notes on Pictures in the Royal Collections

and settled at Amsterdam, where he held a leading position up to his death in 1616 as a painter of large groups of *Doelen* or Archers' guilds; he was the pioneer of an important branch of art. One of the most important of these, *The Company of Captain Dirck Jacobsz Rosecrans and Lieutenant Paru* in 1588 is in the Rycks Museum at Amsterdam. One of the portraits in the background has some resemblance to the portrait of Ketel himself at Hampton Court Palace. As a portrait-painter he had great vogue. He is also known to have painted several portraits of himself, one of which was that engraved by Hendrick Bary, and now at Hampton Court Palace. Van Mander speaks of his skill in modelling in wax, as well as his exaggerated dexterities in actually painting. One of these acrobatic feats was to paint with his fingers or even his toes, without the use of brush or pencil. A portrait by Ketel in the possession of MM. Knoedler (by whose permission we are able to reproduce it) [PLATE II] bears the inscription

Sonder Borstelt oft Pinseel  
bin ick dus gheschildert heel  
CK

Aetatis 28 An<sup>o</sup>

1601

(Without brush or pencil am I thus depicted clearly).

This picture must be regarded as a *tour-de-force*, as it does not show traces of any unusual roughness of execution. It is in fact extremely well drawn and modelled, and carried out with greater confidence than the portrait of himself at Hampton Court.

Ketel was a friend of Hendrick de Keyser, the sculptor, and undoubtedly had a great influence on the latter's son, Thomas de Keyser, the portrait-painter. It is difficult to think that the fine portrait of a man<sup>2</sup> in the collection of M. Leon Hirsch at New York, usually given to De Keyser, may not be a work by Cornelis Ketel himself.

<sup>2</sup> See Thomas de Keyser's *Tätigkeit als Maler* by Rudolf Oldenbourg, Plate 11.

## ON THE PSYCHOSTASIS IN CHRISTIAN ART—I\* BY MARY PHILLIPS PERRY

**T**HE representations of the Last Judgment in Christian Art from the 9th to the 16th century may be divided into two main classes. Either the artist contents himself with indicating that the act of judgment has taken place by showing its results in the separation of the "sheep from the goats", or he endeavours to represent it in progress by depicting the weighing of the soul. There is much to be said in favour of the first method on account of its superior dignity and its conformity with the text of scripture, but the weighing, though founded perhaps on a more material conception, is also a scriptural figure, and as an expression of the divine act of judgment has the precedent of ancient tradition. It is a symbol used in pre-Christian religions for portraying the manner in which actions are estimated, and destiny is determined. This was the imagery employed in the Egyptian cults for long centuries before Christ. The Psychostasis is represented in "The Book of the Dead" at about 1400 B.C. When the soul of the departed is led by Thoth into Amenthet it is brought to the Hall of the Two Truths where it is weighed in the presence of Osiris by Anubis in a balance, in one scale of which is a heart-shaped vase symbolizing the heart of the dead which contains all his actions, whilst in the other is the feather, symbolic of Right and Truth [PLATE I, A]. The beam of the balance is level, showing that it is within the

power of the soul to satisfy the demands of the law.<sup>1</sup> An earlier vignette of the 18th dynasty represents the dead seated in one pan of the scales, weighed against his own heart in the other, which seems to signify that the actions of the body must at least not fall short of the dictates of the heart.<sup>2</sup>

At a much later date in Egyptian theology, among the Hermetic writings, ponderation is still recognized as a method for judging the soul, and it is stated that when the soul leaves the body, judgment and the estimation of merit become the faculty of the highest daimons, the chief guardian angel being the weigher.<sup>3</sup>

The prevalence of this imagery in Egypt would lead us to expect to find it, as we do, in the writings of the Old Testament, where it is expressed in the texts:—

Let me be weighed in an even balance, that God may know mine integrity [Job xxxi, 6].

Thou art weighed in the balances, and art found wanting [Daniel v, 27].

and:

Weigh thou therefore our wickedness now in the balance, and theirs also that dwell in the world [II Esdras iii, 3].<sup>4</sup>

It has been stated that the same symbol is

<sup>1</sup> Papyrus of Ani.

<sup>2</sup> *The Book of the Dead*, E. A. Wallis Budge, 1898, introduction, p. xciv, etc., and *Scene of the Weighing of the Heart of the Dead*, trans., p. 12.

<sup>3</sup> Petrie (W. M. Flinders), *Personal Religion in Egypt before Christianity*, 1909, c. III, p. 54.

<sup>4</sup> See also *Pseudepigraphus*, note to IV Esdras iii, 34, where the verse in the Arabic MS. of the Bodleian Library is quoted thus:—

"Nunc ergo pondera in statera nostras iniquitates et eorum qui habitant in saeculo; ut scias ultra propenderunt".

\* I have made no attempt to treat this subject exhaustively, but rather to extend inquiry and suggest conclusions on the basis of many more examples than have been brought together before.

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employed in Indian art,<sup>5</sup> but the three examples offered as evidence, being entirely unsupported by detail as to their period and, in the case of two of them, as to the locality to which they belong, are quite inadequate to prove the adoption of the image in Brahmanic art at all, or in Buddhist art early enough to have influenced Christian eschatology. A figure of Dharma holding a balance, one of Siva Roudra<sup>6</sup> with a balance in one of the eight hands, are all that have been cited. With these must be considered, from quite a different sphere, a genie holding a steelyard<sup>7</sup> in the scale of which is a human figure [FIGURE 1]. This example is taken from a



FIGURE 1

<sup>5</sup> Maury (L. F. A.), *Recherches sur l'origine des représentations figurées de la psychostasie*, etc. (2<sup>me</sup> article), *Revue archéologique*, 1844; and *Croyances et légendes du moyen âge*, 1866, p. 168.

<sup>6</sup> Creuzer (Frédéric), *Religions de l'antiquité considérées dans leur formes symboliques et mythologiques*, trad. de l'allemande par J. D. Guignaut, t. I, p. 2 (1825), Pl. VIII, figs. 41, 44. Descriptions: Fig. 41: "Dharma ou Dharma forme de Siva et dieu de la justice dont il porte la main et la balance. Il est monté sur le bœuf Nandi". Fig. 44: "Yama, forme de Siva Roudra et juge des enfers, monté sur un buffle et portant dans six de ses huit mains les symboles de la justice et de la vengeance"; and also t. I, l. I, c. 11, p. 169: "Souvent l'on voit Siva montant un taureau blanc qui est ce même Dharma".

<sup>7</sup> Dharma, la balance à la main pèse les bonnes et les mauvaises actions des hommes et rétablit ici-bas l'équilibre de la justice dont il porte le sceptre. Il est Siva juge, et comme tel vengeur se retrouvant aux enfers dans la personne de son autre ministre Yama père des ancêtres ou des morts, chef des esprits infernaux, écrit de la vie humaine qu'il observe sans cesse et sur laquelle il prononce d'inévitables arrêts".

<sup>8</sup> The Abbé A. J. Croisier states (*Iconographie chrétienne*, 1848, p. 236) that on a 12th-century capital in the church of S. Réverien, diocese of Nevers, the psychostasis is represented thus: "La main de justice divine au dessous du tailleur, soutenant, non pas une balance, mais une espèce de romaine à un seul plateau; une tête humaine est placée dans ce plateau".

"Cyclis transmigratorum"<sup>8</sup> The idea is not in accord with any purely Indian philosophy and in default of the clearest evidence to the contrary we may conclude that such representations are of late date and due to Western influence.

In a communication on the subject the eminent authority on Buddhist art and iconography Professor A. Foucher writes:—

The Brahmanic figures taken by Creuzer-Guignaut from the collections of Niklas Müller and of E. More merely prove, as you suspect, the extent to which the religious imagery of India had suffered in the 18th century from European influence. For Indian antiquity, which recognized no other attribute for Yama than the club and the noose (pāñā) they have no documentary significance. To take an example, Brahmanic bells are minutely represented in the bas-reliefs of one of the galleries of the temple of Angkor-Vat in Cambodia (12th century A.D.) there, neither Yama nor his assessors Dharma and Citragupta (each named by inscription) hold the balance: a judgment is represented, but no weighing of the soul.

With regard to Buddhist art, the question is more complex. Without a doubt, for the Buddhist art of ancient India, my reply could be no less categorical. I remember having seen a balance depicted in the paintings of Ajanta, as also in the sculptures of Amara vati (and of Bors Boudour in Java), but it was always in connexion with the legend which relates that the future Buddha, then King of Sibi, redeemed a dove from a sparrow-hawk in exchange for an equivalent weight of his own flesh. I never remember to have met with a representation of the weighing of the soul in the Buddhist art of India, and I may add that I do not expect to do so, for the good reason that this myth is in direct disagreement with the doctrine of the master—more easily expressed than understood—according to which the soul, a perishable compound like the body, has no substantial existence, so that, properly speaking, it is not it which transmigrates, but merely the resultant of its works, of its Karma. It is, so to speak, automatically that beings are born again in hell as in heaven, or on earth, in one of the five conditions of god, man, animal, spirit or damned.

Yet forms of popular belief which are often far from orthodox, and alterations which the doctrine has undergone in the course of its diffusion through Asia, cannot be disregarded. As a matter of fact we readily recognize in the Thibetan and Chinese representations of hell the old idea of the judgment of souls, and sometimes even this judgment includes the trial in the balance. You have drawn my attention to the example quoted by Maury from the "Alphabetum Tibetanum" of Giorgi (FIGURE 1). I also would point out that in a Japanese painting of the school of Tosa (17th century) exhibited in the Louvre, before the Judge of hell, who is seated in the usual way at his tribunal, is shown a balance of red lacquer, in one scale of which is a lump of rock, in the other one of the damned lying on his back, with his legs in the air, seems to cry out with terror when he finds that he is too heavy (not as we should say too light). But if the sporadic existence of the weighing of the soul in the Buddhist art of Thibet and of the extreme East cannot be contested, yet every presumption is in favour of this element, foreign to India, the original home of Buddhism, being of Western importation. We are also beginning to see how it could have been introduced through the influence of Christian and Manichean communities with which the Buddhist sects had long been brought into contact on the great routes and in the oases of Chinese Turkestan. There is nothing to prevent this contamination from being relatively ancient, and I should not be much surprised if it were found even in the paintings prior to the

<sup>8</sup> Giorgi (Antonio Agostino), *Alphabetum tibetanum*, 1762, Pl. Cyclis transmigratorum, facing p. 487. The figure is described (p. 489): "Ad sinistram judicis ministri est pensator animarum qui in inferna corpora a fato transmigrare coguntur". M. Maury (*Revue archéologique*, loc. cit.) says, on the authority of Eugène Burnouf, that this print cannot represent a design earlier than the 10th century, but it must surely be many centuries later, and bear signs of the influence of Christian missionaries to Thibet. It may be observed that Giorgi had apparently himself been a missionary in Thibet, and ought to have been able to recognize the evidences of such influence.

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11th century which have been discovered by Sir Marc Aurel Stein and M. Pelliot in the famous cave of Tun-Huang, but that even would not lend the slightest probability to the theory that Christian art owed this feature to Buddhist art, and it would be none the less absurd to suppose that our European imagers required to seek in the *terra incognita* of Central Asia a myth so long familiar to ancient Egypt, and spread in the classic period throughout the entire basin of the Mediterranean.

In the literature of other oriental religions weighing in as a symbol of divine judgment has a place. In the earlier forms of the Avesta, the judgment was decided by the test of the bridge, Kinvat, but interpolations from other Mazdean sources into the later texts describe the weighing of the soul before the tribunal of which Mithra, god of the sun, of truth and of justice is the presiding judge.<sup>9, 11</sup>

<sup>10</sup> And the fourth day in the light of dawn (it goes) (it meaning the soul) up to the lofty Kindvar bridge to which everyone, righteous and wicked, is coming, and many opponents have watched there with the desire of evil of Ashun the impetuous assailant and of Asto vidad who devours creatures of every kind and knows no safety, and the mediation of Mitro and Srôsh and Rashnu, and the weighing of Rashnu the just with the balance of the spirits which renders no favour on any side neither for the righteous nor yet the wicked, neither for the lords nor yet the monarchs.<sup>9, 10</sup>

Hamestagan, an intermediate state between hell and the abode of the righteous, is provided for those whose evil actions are so balanced as to keep the scales in equilibrium.<sup>11</sup>

Again, Mahometanism preserves the tradition in the following passages of the Koran:—<sup>12</sup>

The weighing on that day, with justice! And they whose balances shall be heavy, these are they who shall be happy. And they whose balances shall be light, these are they who have lost their souls, for that to our signs they were unjust (Sura vii, v. 7, 8.)

Just balances! will we set for the day of the resurrection, neither shall any soul be wronged in aught; though were a work but the weight of a grain of mustard seed, we would bring it forth to be weighed; and our reckoning will suffice (Sura xxi, v. 48.)

In Greece the same figure recurs both in literature and in the fine arts, but with a distinctly different meaning. In Greek as in Egyptian and Christian art, the destiny is determined by weighing in the presence of the Deity, but in the Greek conception of the scene the word destiny must be understood in a temporal sense only; it is the earthly destiny, the result of events being enacted at the moment, which is in question, and not the testing of human action by a moral standard. Two passages in the "Iliad" describe the weighing of the destiny as it was understood by Homer:

But when the hot meridian point, bright Phoebus did ascend,

Then Jove his golden balances did equally extend, And of long-rest-conferring death, put in two bitter fates For Troy and Greece; he held the midst; the day of final dates Fell on the Greeks; the Greeks' hard lots sunk to the flowery ground.

The Trojans leapt as high as heaven.—II. viii, 58, etc.

<sup>9</sup> *Pahlavi Texts*, tr. by E. W. West, 1885, p. 18 (*Sacred Books of the East*, Vol. XXIV).

<sup>10</sup> The Pahlavi text, *Dind-i-mainog-i-Khrad*, c. 11, 115.

<sup>11</sup> Moret (A.), *Le jugement des morts en Egypte et hors d'Egypte*, 1900, p. 17, etc.

<sup>12</sup> Koran, tr. J. M. Rodwell, 1911, pp. 154, 294, cf. pp. 74 and 409 (*Every Man's Library*).

Again, when Zeus watches the single combat between Achilles and Hector:

Then Jove his golden scales weighing up, and took the last

Of Fate for Hector, putting in for him and Peleus' son

Two fates of bitter death; of which high Heaven received the one,

The other hell; so low declined the light of Hector's life.

II. xxii, 179, etc.

Virgil in the *Æneid* reproduces the same idea:

Hand aliter Tros / Æneas et Dumnus heros  
Concurrunt clipeis; ingens fragor zethera complet.

Jupiter ipse duas requato examinare lances

Sustinet, et fata imponit diversa duorum;

Quem damnet labor, et quo vergat pondere letum.

xii. 722, etc.

The illustrations of the Greek weighing of the destiny which remain are few, but some can be cited. On the beautiful relief, now at Boston, which probably in its original position formed a screen on the end of an altar,<sup>13</sup> a winged and smiling youth stands between two mortal women [PLATE I, C]. He holds in his hand a balance, in each scale of which is the small figure of a youth, the one in the dexter scale outweighing that in the sinister. The woman seated next the heavier pan rejoices, whilst she who is next the lighter mourns. The interpretation which has been offered for this scene is, that Eros, the great primeval divinity, is weighing out to two wives their destiny as regards the continuance through them of the family in the male line, the assurance of lineage being a matter of the greatest importance and solemnity to the Greek.

A second example [PLATE I, B] is in the British Museum, a painting on a vase of the 6th century B.C.<sup>14</sup> Here Hermes is depicted between two warriors, probably Achilles and Memnon, who are engaged in combat. Hermes holds in the left hand a balance, in each scale of which is a small winged figure, the fate of the combatant. These little figures foreshadow to some extent the method of representation most general in Christian art.

Two similar examples in vase painting exist, one at Paris [FIG. 2], on which the weighing of the destiny of Achilles and Hector, by Hermes in the presence of Zeus and Thetis, is represented,<sup>15</sup> the other at Leyden, on which Hermes weighs the fate of Achilles and Memnon in the presence of Aurora, who is overcome by grief when she sees the scale which holds the destiny of her son, sink.<sup>16</sup> An Etruscan patera which passed into the

<sup>13</sup> *Burlington Magazine*, Vol. XVII, p. 247, *The Interpretation of the large Greek Relief at Boston*, by John Marshall; and *ibid.*, p. 232, by John Marshall and J. R. Fothergill.

<sup>14</sup> *British Museum Catalogue of Vases*, II, 1893, B. 639. The photograph of this vase was kindly given to me by Mr. F. H. Marshall, of the British Museum, to whom and to other officials of the Department of Greek and Roman Antiquities, who have been good enough to verify references I make most grateful acknowledgments; also to Dr. Wallis Budge for permission to photograph and publish a detail of his reproduction of the papyrus of Ani in the *Book of the Dead*.

<sup>15</sup> Reinach (Salomon), *Repertoire des vases peints*, I, 1899, 1900, p. 89.

<sup>16</sup> Millin-Reinach, *Peintures de vases antiques*, I, 1891, Pl.



(A) THE EGYPTIAN PSYCHOSTASIS, *about* 1400 A.C., REPRODUCED FROM PLATE III OF DR. WALLIS BUDGE'S REPRODUCTION OF THE PAPYRUS OF ANI



(B) GREEK VASE OF THE 6TH CENTURY. HERMES WEIGHING DESTINIES, BRITISH MUSEUM



(C) GREEK RELIEF. EROS WEIGHING THE DESTINIES OF TWO SONS IN THEIR MOTHER'S PRESENCE. MUSEUM OF FINE ARTS, BOSTON, U.S.A.





(D) WALLPAINTING IN SOUTH LEIGH CHURCH, OXFORDSHIRE



(E) DETAIL FROM THE TYMPANUM OF THE WEST FRONT OF AUTUN CATHEDRAL



(F) DETAIL OF MOSAIC, c.1100, TORCELLO CATHEDRAL



(G) DETAIL FROM THE TYMPANUM OF THE WEST FRONT OF BOURGES CATHEDRAL



(H) DETAIL FROM THE TYMPANUM OF THE EGLISE DE LA COUTURE, LE MANS



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Spanish royal collection, and is known as the patera of Jenkins [FIGURE 3], reproduces the same scene.<sup>17</sup> Here Hermes is seated and holds a

tations may also have had their influence upon the expression in the fine arts of the divine act of judgment. If Justice tried a cause in a



FIGURE 2

balance. Over the dexter scale is inscribed "Achle" (Achilles), the other inscriptions being variously explained<sup>18</sup> to signify that the other hero weighed is Hector or Ulysses. Apollo, also seated, awaits the decision; his gesture is apprehensive, and he holds a cloth before his eyes, as though to prevent him from seeing the fluctuations of the scale.

But apart from the weighing of the destiny the allegorical figure of Justice holding the balance was familiar to Greeks and Romans. It gave rise to a Greek proverb, "Juster than a Scale".<sup>19</sup> Such represen-



FIGURE 3

<sup>17</sup> The figure here reproduced is from Creuzer. See also Winckelmann (Johann Joachim), *Monuments inédits de l'antiquité*, 1808-9, Vol. III, Pl. 133; and Lanzi (Luigi), *Saggio di lingua etrusca et di altre antiche d'Italia*, 1789, Tav. XII, 4. Müllin-Reinach (*op. cit.*) states that the mirror is in the Biblioteca Real, Madrid, but Edouard Gerhard (*Etruskische Spiegel*, 1845) states that it had been lost sight of, though in Winckelmann's time it was in Spain.

<sup>18</sup> See Lanzi, *op. cit.*, t. II, p. III, p. 224, etc.

<sup>19</sup> *Revue archéologique*, 1844, Scènes de la psychostase homérique, J. de Witte.

balance, then it would certainly be a fitting mode of expressing the act of divine justice, in allotting to the soul its position in the great judgment.

"The Weighing of the Soul" is depicted at an early date in those Christian representations of the Last Judgment the origin of which seems to be most directly Byzantine. The incident occurs in the mosaic of Torcello (circa 1100) [PLATE I, c], and in a Greek manuscript in the Bibliothèque Nationale at Paris (11th century).<sup>20</sup> It can be found in Russia in a fresco of the 12th century at the church of

Néréditsi, near Novgorod,<sup>21</sup> and in Asia Minor, in the Jilanliklisse, Peristrema.<sup>22</sup>

But if the date (circa 923) usually ascribed to the Muirdach Cross to the south-east at

<sup>20</sup> MS. Grec. 74, f. 51, figured in *L'art d'Italie méridionale*, Emile Bertaux, 1904, t. I.

<sup>21</sup> *Monuments et mémoires publiés par l'Académie d'Inscriptions et Belles Lettres*, t. XIII, 1906, Une fresque byzantine du XII<sup>e</sup> siècle à l'église de Néréditsi, Jean Ebersolt.

<sup>22</sup> See below, note 39.

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Monasterboice [FIGURE 4], Co. Louth, be accepted,<sup>22</sup> there exists in the West a representation of the Judgment, in which weighing occurs, of earlier date than either of the Byzantine examples which have just been named. The Judgment of Monasterboice presents none of those features which have been thought to be conclusively Byzantine.<sup>24</sup>

In Christian art the Archangel S. Michael is most often in charge of the balance. It was an angel who bore the soul of Lazarus to

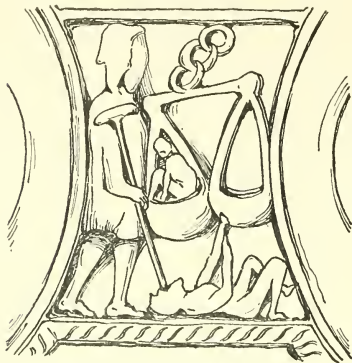


FIGURE 4

Abraham's bosom, and to S. Michael the task of conducting the elect to Paradise is generally allotted in ecclesiastical iconography. In the liturgies of the church he is recognized as "Susceptor Animarum", and many passages can be quoted in proof that prayer was made that the soul might safely be conducted by the Archangel Michael to the brightness of eternal life.<sup>25</sup> It was S. Michael who fought with the devil and his angels and cast them out of

heaven,<sup>26</sup> and contended with him for the body of Moses;<sup>27</sup> it was he, who according to tradition, presented the soul of the Blessed Virgin to her son upon her assumption.<sup>28</sup> The chief Christian angel takes the place occupied by the chief guardian angel of the Egyptian psychostasis,<sup>29</sup> and as the conductor of souls there is considerable analogy between his position and that filled by Hermes in Greek theology,<sup>30</sup> for not only did Hermes preside over the balance at the weighing of the destiny, but *Hermes Psychopompos* conducted the soul returning from the nether world.<sup>31</sup> So fully was S. Michael's connexion with the psychostasis recognized, that in pictures of the Archangel unconnected with the scene of the Judgment he is frequently represented holding the balance, either empty,<sup>32</sup> or with a figure in either scale,<sup>33</sup> as a mere emblem. When officiating at the scales S. Michael is represented winged, and habited either in flowing robes as the angel guide of souls,<sup>34</sup> or in complete armour, as the heavenly champion, as in the altar-piece by Memlinc in the Marienkirche at Danzig.<sup>35</sup> In early examples of the subject the robed figure is by far the more frequent, but towards the 15th century the warrior aspect

<sup>22</sup> In the *Repertorium für Kunstwissenschaft* (B. XXXV, Hft. 2, 1912, *Die Engel am französischen Grabmal*, etc.) Dr. K. Escher enlarges upon this subject. Among many quotations from the liturgy are the following: "From a book of Suffrages of 1488 (Paris, Bibl. Nat., vellum, 1653), "Princeps gloriosissime Michael dux exercituum susceptor animarum, debellator malorum spirituum ecclesie dei, post Christum, dux admirabilis grandis excellentie et virtutis omnes reclauantes ad te ab omni libera aduersitate; et in cultu dei facias proficere tuo precioso officio et dignissima pace . . ."; and from a 13th-century missal of Notre Dame, Paris (Bibl. Nat. fond. lat. 8384), "Do-mine Iesu Christe rex glorie, libera animas omnium fidelium defunctorum . . . sed signifer sanctus Michael representet eas in lucem sanctam quam olim Abrahæ promissisti et semini ejus".

<sup>27</sup> *Rev.*, XII, 7, 9.

<sup>28</sup> *S. Jude*, 9.

<sup>29</sup> *Legenda Aurea*, c. CXVII (15th August).

<sup>30</sup> See above. Petrie (W. M. Flinders), *op. cit.*

<sup>31</sup> M. Emile Mâle points out that during the first centuries the Church, wishing to divert to S. Michael the honours paid to Mercury, endowed the Archangel with nearly all the attributes of that god. He was already the messenger of Heaven, and was made the conductor of souls. M. Mâle also draws attention to the name of a hill in La Vendée, Saint-Michel-Mont-Mercure, a name very suggestive in this connexion (*L'art religieux du 13<sup>e</sup> siècle en France*, 1910, I, iv, c. VI, 2, p. 438, 3<sup>e</sup> ed.).

<sup>32</sup> *Brit. Mus. Cat. of Gems*, 1888, No. 690 and 691. Hermes is bending over a human figure partly visible above the ground, apparently helping to draw it forth.

<sup>33</sup> Triptych by Pietro Perugino (Nat. Gal. No. 288), in which the balance hangs from a bush by the Archangel's side; also in Jacobello del Fiore's *Justice* (Accademia, Venice).

<sup>34</sup> S. Michael in a wing of a triptych representing the Mass of S. Gregory described by M. Reinach (*Repertorium des Peintres*, 1905, II, p. 616). In a picture by Fiorenzo di Lorenzo at Perugia (Reinach, *op. cit.*, III, p. 516). Retable of S. Michael (1500) by Louis Bréa, Monaco. Retable of S. Michael (1565) by Antoine Mancello, Montone.

<sup>35</sup> As at Torcello, Antun, Ferrara, Conques, Chartres, Bourges, Amiens, Worcester.

<sup>36</sup> And in the wall-paintings, now destroyed, of the church of Donna Regina, Naples; in the tympanum of the Cathedral of Berne; and in stained glass at Fairford, Gloucestershire.

<sup>23</sup> The date of this monument has been challenged by the Comm. G. T. Kivora, who places it in the second half of the 12th century: *Lombardic Architecture, its Origin, Development and Derivation*, trans. by G. McN. Rushforth, 1910, Vol. II, c. 5.

<sup>24</sup> Dr. P. Jensen (*Die Darstellung des Weltgerichts bis auf Michel Angelo* 1883, p. 17) is of opinion that the psychostasis is a feature of the representation of the Judgment more general at an early date in the West than in the East. His opinion rests in part on the omission of instructions concerning it in the Byzantine *Guide to Painting of Mount Athos*. The Sermon of Ephraim the Syrian, which was thought by Voss to have supplied the literary inspiration of the Eastern representations, is also silent on this point. On the other hand, it is also omitted in certain early examples executed under Western influence—e.g., in the wall-painting of the church of S. George, Oberzell, Reichenau, and in a Carolingian palimpsest ivory of the 9th century now in the Victoria and Albert Museum (No. 258, 1867).

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becomes increasingly popular<sup>36</sup> and in late Gothic art the fully-armed S. Michael has largely superseded the robed. In England especially, though not exclusively, a feathered S. Michael is depicted,<sup>37</sup> resembling in design the angelic beings so often embroidered upon ecclesiastical vestments of the 14th and 15th centuries. The S. Michael of the wall-painting at South Leigh, Oxfordshire, [PLATE II, D] though restored, is still a fine example of this type.

But it is not necessarily S. Michael who holds the balance—sometimes it is held by the hand of God from heaven,<sup>38</sup> Or it hangs from any convenient support. In the wall-painting of the last judgment in the Jilanliklisse, Peristrema, it is suspended by a noose from a band dividing the scene, whilst an angel who may be intended for S. Michael stands beside it.<sup>39</sup>

Perhaps the rendering which is most exact in iconology is to be found on the tympanum of the Cathedral of Autun [PLATE II, E]. Here the balance, held by the hand of God, hangs from a cloud; S. Michael bends lovingly over the heavier scale, whilst a devil attends to the lighter. Giselbertus, the sculptor, in this, as in other parts of the same work, shows his intimate knowledge of ecclesiastical teaching. He makes it clear that the act of judgment is for God to exercise, and that S. Michael was regarded as pre-eminently the guide of the righteous to heaven, a thought which he emphasizes by representing two small happy-looking souls clinging to the saint as if for protection. Such a rendering is the exception rather than the rule. Most often the artistic convention represents S. Michael holding the balance, and weighing the contents.

But it is not Heaven alone which is represented at the psychostasis, Hell has also an emissary. In the "Legenda Aurea"<sup>40</sup> it is stated that at the judgment the sinner is confronted by three accusers, the devil, the sin itself, and the whole world, and from the same source instances can be

found illustrative of the devil in his rôle of accuser. Consequently the devil, or devils, for there is frequently more than one, is present when the fate of the sinner is decided. He either stands to watch the proceedings, as at Bourges, or tends the scale, as at Autun, or endeavours to depress it, as at the Eglise de la Couture, Le Mans [PLATE II, H].

The devils are represented as monsters frequently armed with a kind of hooked crowbar, or other weapon. But at Torcello in addition to such weapons the two devils who approach the scale are hung about with flasks [PLATE II, F]. The probable explanation of these can be found in the legend recorded of the hermit S. Macarius.<sup>41</sup> It is narrated that the saint saw Satan pass his cell hung about with innumerable flasks. On asking him where he was going, he said "I am taking the brethren something to drink", and explained that he had so many bottles in order that he might suit all tastes. On being asked on his return how he had fared, the devil replied that the brethren were so holy that all, with the exception of one, had refused to drink. S. Macarius at once visited this one, and by his persuasion delivered him from his temptation, so that when on the next day the devil arrived, he offered his flask in vain. Hence the flask-laden devils of Torcello carry the temptations to various sins, and since seven pale flasks stand out conspicuous, it is perhaps not too much to suggest that these hold the temptations to the seven deadly sins.

As regards the object weighed we find considerable diversity of treatment, especially in the later examples. In many of these and in most of the early ones, both pans of the balance contain a single small human figure,<sup>42</sup> one of them glad, generally with hands raised in prayer, the other miserable, and often desperate, hideous, or devilish. When colour is used, the happy figure is frequently white, the miserable<sup>43</sup> black.

In interpreting the significance of these miniature figures the popular eschatology of the Church must be taken into consideration. Most of the representations were commissioned by ecclesiastical patrons, therefore whatever artistic influence the Greek weighing of destinies may have had on the contents of the scale-pans in Christian iconography, we may assume that this formula satisfied ecclesiastical requirements, or at any rate did not seem to the clergy either unintelligible or misleading to the people; the more so, because responsible ecclesiastical writers from the 4th century onwards use weighing in a balance to represent the Divine method by which individual merit

<sup>36</sup> *Op. cit.* Jan. 15th.

<sup>37</sup> The little figures are often represented by the upper half of the body, or, as on a spandrel in Worcester Cathedral, by the head only. When this is so, there is frequently no room in the depth of the scale-pan for the lower half of the body.

<sup>38</sup> As on the rood screen at Filby and British Museum, Dep. MSS., C. 1, f. 121.

<sup>36</sup> The vogue of the armed S. Michael is probably largely due to the influence of the stage. The mystery play of the Redemption was often introduced by the war of the angels and the casting of Satan out of heaven, in which the costume of the combatants was that of the soldiers of the period (see *L'Art religieux de la fin du moyen-âge en France*, Emile Mâle, 1908, c. 1, p. 58, etc.).

<sup>37</sup> As in a wall-painting formerly in the church of Bovey Tracey, Devon (see PLATE on p. 251, Vol. XXI, *Burlington Magazine*), and carved on a font at Southfleet.

<sup>38</sup> Brit. Mus., Dep. of MSS., 11695, Spanish, 12th cent. A miniature of this MS. represents hell within a quatrefoil, outside which is the *dextera Dei* holding a balance.

<sup>39</sup> Kott (Hans), *Kleinasiatische Denkmäler aus Pisidien*, etc., 1902, illustration op. p. 271. Dr. Kott describes the scene thus: "Eine ungeübte Monchsband hat an die Westwand das Weltgericht mit seinen Schrecken gemalt. Leider ist der Zustand des Freskos ein recht schlechter. ... Unter links wägt ein Engel die nackten Seelen, während ihm gegenüber der Teufel, ein Schlangengebüß mit drei Köpfen, die Unseligen ergreift." As may be seen in FIGURE 4, the balance in the south-eastern cross at Monasterboice is similarly suspended by a chain.

<sup>40</sup> *Legenda Aurea*, c. 1, *L'aveu*.

## On the Psychostasis in Christian Art

is tested. Lactantius in the 4th century speaks very explicitly: <sup>44</sup>

Therefore they who have known God shall be judged, and their deeds, that is their evil works, shall be compared and weighed against their good ones so that if those which are good and just are more and weightier they may be given to a life of blessedness, but if the evil exceed, they may be condemned to punishment.

Both S. John Chrysostom <sup>45</sup> in the 4th century and S. Augustine <sup>46</sup> in the 5th also speak of good and evil deeds weighed against each other as if in the balance; while, later, the legends of the saints contain many incidents concerning the judgment of the soul in which the weighing of actions is described. The following may serve as an example. The "Legenda Aurea," <sup>47</sup> of the 13th century, relates the story of a sinner who saw himself in a vision before the judgment seat of God. Satan claimed his soul because whatever good he had done was far outweighed by his sins. So God commanded the balance to be brought, and the sinner's good and evil deeds weighed before Him. Whereupon the sinner appealed to the Virgin, who, coming to his aid, placed her hand upon the scale-pan which held his good deeds and so rendered Satan powerless to depress the one which held his evil deeds.

Presumably, therefore, the original demand on the artist was for vivid and intelligible symbols of good and evil actions to be depicted in the scale-pans. Action was thus materialized, and very often personified, as a virtue and a vice were still more explicitly at a much later date, in Mr. Greathart and Mr. Facing-both-ways. The earlier symbols in Christian representations of the psychostasis are the images supplied by artists and iconologists of the effect produced by good and evil habits on the soul of one individual, his well-doing rendering it well favoured, and his ill-doing ill favoured, like a saint, and like a devil; like Robert Louis Stevenson's Dr. Jekyll, and Mr. Hyde. So the good and evil deeds of one person appear in two figures, one in each scale-pan. <sup>48</sup>

<sup>44</sup> *The Divine Institutes*, B. VII (*Works of Lactantius*, trans. by W. Fletcher, Vol. I). In this connexion it is interesting to note that Lactantius was familiar with *The Perfect Sermon*, and quotes from it; see Petrie (W. M. Flinders), *op. cit.*, p. 50.

<sup>45</sup> Quoted by Vincent de Beauvais (*Speculum Historie*); see Mâle (Émile), *L'Art religieux en France au XIII<sup>e</sup> Siècle*, ch. VI, 2 p. 437 3<sup>me</sup> ed.

<sup>46</sup> "Erit tibi sine dubio compensatio bonorum malorumque et velut in tabula posita utraque pars, que demerserit illa corum, quo momentum vergitur, operarium vendicabit si ergo malorum multitudine superaverit, operarium suum pertrahit ad gehennam. Si vero majora fuerint opera bonorum summa vi obisistent, et repugnabunt malis atque operatorem suum ad regionem vivorum in ipso etiam gehennae confinio, convocabunt." Sermon I in Vig. Pentecost, par. 16. See Maury (Alfred), *op. cit. Revue Archéologique*, 1844, p. 246.

<sup>47</sup> By Jacobus de Voragine, a Friar-preacher, Archbishop of Genoa.

<sup>48</sup> These little figures weighed in the opposing scales have been thoughtlessly described by some modern writers as if they represented separate souls, a good one weighed against a bad one. (See the posthumous continuation of Didron's *Christian Iconography*, translated by Margaret Stokes, Vol. II, p. 179 (Edinburgh Library); and Jameson (Anna), *Sacred and Legendary*

In the Anglo-Saxon poem "Christ" <sup>49</sup> occurs the idea that at the resurrection the just are clothed with their own good deeds <sup>50</sup> while the evil deeds of the unjust are seen through their bodies as if through glass. The dual representation of the individual in the scale-pans is therefore but another aspect of this idea; good and evil deeds are balanced up in the forms corresponding symbolically with their nature. A distinction, the existence of which favours this explanation, may be found in many representations of the psychostasis, between the evil souls being driven to punishment and the Mr. Hyde in Satan's scale-pan. The damned souls are represented as at Autun, Arles, Bourges, Amiens and elsewhere as human beings of like nature with the redeemed though sad and dismayed, while the evil element of the individual soul is distinctly devilish and monstrous. This distinction is frequent enough to warrant the conclusion that it represents an intentional distinction in idea.

But quite apart from the treatment of the psychostasis, Christian art had preserved the much older symbolism of embodying the soul parted from the body in a diminutive human form, <sup>51</sup> "animula vagula, blandula." When one miniature formula came into use both for the departed soul of the individual and also for his personified actions, confusion was scarcely avoidable. The confusion is most frequent and apparent in the later representations.

I do not suggest that these explanations cover every case, for not every artist deliberately worked with these intentions, many were ignorant and many deliberately varied the formula for structural or decorative reasons.

But there are many representations such as Signorelli's in San Giorgio, Rome, and that on a tympanum of Fribourg Cathedral in which several figures appear in each of the scale pans, or, as in *The Doom* of Wenhamston, Suffolk, in one pan only, which in this case is Satan's.

*Art*, Vol. I, p. 18.) The idea of the testing of one man's guilt by another's righteousness is, of course, incompatible with the morality of any known religious system, and is too obviously ridiculous to have been so misunderstood by the vulgar anywhere.

<sup>49</sup> Cynewulf's *Christ*, trans. by I. Gollancz, I, 1238 and 1270-80. See also Anglo-Saxon Poets on the Judgment Day.

<sup>50</sup> The same idea is expressed in a comparatively modern Scotch dirge (the orthography here is highly questionable):—

When thou from hence awa' art past,  
Every night and a,  
Tae whinn-muir thou com'st at last;  
And Christ receive thy saul.

If ever thou gavest hosen and shoon,  
Every night and a,  
Sit thee down and put them on;  
And Christ receive thy saul.

If hosen and shoon thou ae'er gav'st nane,  
Every night and a,  
The whins sall prick thee tae the bare bane;  
And Christ receive thy saul.

<sup>51</sup> As on the Harry Tomb from Xanthos in Lycia, c. 550 B.C., now in the British Museum.

## On the Psychostasis in Christian Art

The theory which I have stated accords well with this treatment which is difficult to explain otherwise. A single merit can outweigh many sins, and conversely a single sin can annul many good actions.

Then again there are representations in which the soul stands by while his actions are weighed. On the west front of Saint Trophime at Arles, in one of the sculptures less mutilated by renewal, the beam of the balance is level, and a naked soul stands by S. Michael with hands raised towards him in entreaty. On the west front of Bourges Cathedral [PLATE II, G] where the scale-pan of good deeds has proved the heavier, S. Michael caresses a jubilant soul while both he and a devil regard him, each in a manner which indicates to me that he is the soul whose bliss has just been determined. I suggest that in the tympanum at Autun Cathedral [PLATE II, E] the little figure which hovers, at first sight, rather aimlessly, over the scale-pan of good deeds also personifies the soul just approved; the ecstasy with which the


hands are raised in adoration confirms me in this opinion.

But where a human figure occupies both scale-pans the symbolism is not always so distinct. In the tympanum of Notre Dame de la Couture, Le Mans [PLATE II, H] exactly similar figures with uplifted hands appear in both pans, here the interference of a devil endeavouring to turn the scale in his own favour seems to mark the pan which he touches as the one of evil deeds. It has been suggested<sup>22</sup> that the uplifted hands of that figure may be intended to denote that against sin is still the aid of prayer. If this be so, it would account for the absence of any monstrous feature. In similar cases, as in a panel of the font in Shorne Church, Kent, perhaps the situation seemed sufficiently explained by the position to right and left of S. Michael, by the relative height of the scale-pans, or by the position of figures in other parts of the scene.

(To be continued.)

<sup>22</sup> Mâle (Emile), *op. cit.* c. 6, p. 437.

## EXHIBITION OF PERSIAN MINIATURES AT THE MUSÉE DES ARTS DÉCORATIFS, PARIS—II BY CLAUDE ANET\*

E come now to the last third of the 15th century, which must be considered together with the first third, perhaps the first half, of the 16th century. Here we have the name of a great painter, Behzad, one of the few of whom Persian historians have spoken, but with so few details that we are hardly the better informed. Moreover, as his is one of the few names cited at all times, people have quite wrongly attributed to him the greater part of the interesting works of this period, which is one of the richest in Persian art. From the 16th century onwards amateurs have not hesitated to put Behzad's signature on any fine anonymous work. Even to-day the most diverse and contradictory works are freely attributed to Behzad. It would be worth while to consecrate a monograph to this artist, and to try to draw up a list of authentic works.

Behzad was born apparently about the middle of the 15th century. He worked at the brilliant court of Herat for the Timurid sultan Hosein. Moreover, Baber also speaks of him with praise, congratulating him on his manner of representing the beard but reproaching him for accenting too much his shaven chins—the criticism of a prince! and the only one we have on Behzad. He worked

too for the first of the Séfévis, Shah Ismaël, and is mentioned in 1514, at the moment when Shah Ismaël was starting for war against the Ottoman Sultan Selim I. In 1529 Khondémir mentions him in his history. He had numerous pupils, and was celebrated. Such is what we know, little enough indeed.

And when we turn to the works attributed to him we experience a still greater deception; not that the works are not fine—nearly all the fine works of the time are given to him—but that he cannot have been the author of all. We are forced to say "If this miniature is his, of which we have no proof, then that is not". M. Goloubeff exhibits a whole series of drawings and *gouaches* which he places, not without probability, under the name of Behzad. But only one of these pieces can be ascribed with certainty to the master whose signature it bears. It is the portrait of Sultan Hosein reproduced here [PLATE III, K].

But I regret that M. Goloubeff did not exhibit an admirable little manuscript, a "Timurname" the miniatures of which may be considered the masterpiece of Behzad's first manner. The portrait of Sultan Hosein bears in delicate characters the signature of Behzad. It is on a piece of the armour and above an inscription in coarse letters added later. We may hold both signature and work for authentic, and may adduce the drawing belonging to Dr. F. R. Martin published in the illustrated catalogue of the Munich exhibition. It is indeed

\* Translated for the author from the French. Part I appeared in the October number, Vol. XXII, page 9. On page 16, column 2, 15 lines from the bottom for "14th century" read "15th century".

## Exhibition of Persian Miniatures

a good drawing; but—dare I confess?—there is something fixed and frigid in the work, and I am far from thinking it one of the masterpieces of Persian art. Our admiration for this art has more solid foundations. I agree in attributing to Behzad the copy of a picture of Jacopo Bellini which belongs to M. Jacques Doucet.<sup>1</sup> The picture is in the Gardner collection, Boston. It represents a Turkish prince sitting down, wearing a blue robe over a green one, the turban white with an *orange band*. This painting is a miracle of delicate skill; the features of the face only just indicated, yet have an astonishing precision—it is the work of a master.

But if this young prince is by Behzad, how can one attribute to the same hand the well-known *gouache* [PLATE I, D] in the same collection which has long and wrongly passed for a portrait of Timurlane and is simply the portrait of one of those pious sufi which Persian art is never tired of reproducing. Here certainly is one of the masterpieces of Persian art. Neither Holbein nor Pisanello nor Dürer has traced a firmer or more expressive outline: the Persian master—whoever he may be—is in this the equal of the greatest and is surpassed by none. It is an art which makes use of the slightest possible means, a simple arabesque, strongly traced to attain the maximum effect in expression and decoration. What design would not seem feeble and vague by the side of this? Reserve and power are the ruling qualities of Persian art, and one finds it in all its great works. The colour of this piece adds another interest. The Dervish's dress is brown, his shoes black, the girdle dark blue; and an olive green scarf is on his shoulders.

To whom are we to attribute this splendid work? Dr. F. R. Martin<sup>2</sup> says in effect: "This *gouache* is a masterpiece. Behzad is the greatest Persian painter, therefore it is by Behzad!" I cannot follow him in this syllogism. I would rather say "If Behzad is a great painter, there are others whose names we do not know but whose works remain. It is impossible to me to attribute to the same master on the one hand the portrait of Sultan Hosein, that of the Turkish prince and that belonging to Dr. F. R. Martin, and on the other hand the Dervish of the Doucet collection. I hold the first three for authentic Behzads; I cannot give to him the Dervish, in which handling and style are altogether different. It is evident, then, that there were other painters as great as Behzad, perhaps greater, whose names are unknown to us, and that Persia at this epoch produced more than one painter of genius. The principal centre of art is at this moment and up to the end of the 15th century Herat, where a descendant of Timur, Aboul Ghazi Sultan Hosein,

was reigning. He was a man of letters and a protector of the arts, who united at his court poets, calligraphers and painters. Some of the finest books of this period were made for him. After his death, A.H. 912, there occurred under Shah Ismaël, the first of the Séfévis, and his successor, Shah Thiamasp, a recrudescence of Timurid art at Herat. But we find also interesting artists at Kasvin and Tabriz, in the south. Finally, Transoxiana, especially Bokhara, under the Sheybanids, witnessed the arrival of several artists from Herat, and became the centre of a refined art.

The exhibition at the Arts Décoratifs is rich in fine works of this period, so rich that we are embarrassed by the choice among so many miniatures of high quality. I give first some portraits coming from the *Mouragga* (albums). There is a small but very interesting series of works attributed to Aga Mirek. Aga Mirek of Tabriz (or Ispahan) was a pupil of Behzad, if we may believe the Turkish historians of a late date, whose documents M. C. Huart has collected in his book "Calligraphes et Miniaturistes de l'Orient Musulman". But what degree of confidence are we to accord them? Was Aga Mirek indeed the pupil of Behzad as they say? His work does not appear to belong to the generation which followed Behzad. He is rather, I think, an actual contemporary of the master of Herat, if not a little earlier. I give here a beautiful single figure belonging to M. L. J. Cartier [PLATE I, C], and another with two figures belonging to M. Demotte [PLATE I, E]. M. Goloubeff has an exquisite little miniature from the same hand; it is one of the most valuable pieces in his collection. It is easy to recognize Mirek's style. He is fond of rich clothes, parts of which have beautiful coloured arabesques over a black ground. This is seen in the part of the dress around the neck and shoulders in M. Cartier's miniature; the hair is still done in the Mongolian style, quite different from what would have been the fashion at Herat about 1530; the dress is red, ornamented with gold, part black with many coloured arabesques. The work has grandeur and the style is beautiful. There is a little more mannerism in the other works of Aga Mirek, and this mannerism is precisely one of this painter's characteristics; the faces are a little short, the bodies rather thick set, often in a slightly contorted pose, but the drawing is free, the colours lively and the harmonies are ascertained with masterly skill, in a key of citron yellows, blues and reds. We note too the quality of the gold which is unsurpassed by any other painter of the school. It is to be hoped that some one may publish all that is known of Aga Mirek and draw up a list of his works. The difficulty of the task would be amply repaid by the charm of the works studied.

I mention here three works belonging to me

<sup>1</sup> Reproduced in *The Burlington Magazine*, Vol. XVII, page 2.

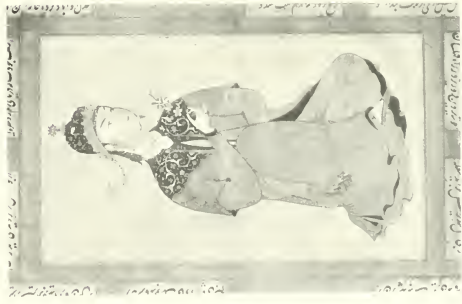
<sup>2</sup> *Catalogue illustré de l'Exposition Munich*.



(A) BALIN, QUEEN OF SABA, EARLY 16TH CENTURY. AUTHOR'S COLLECTION



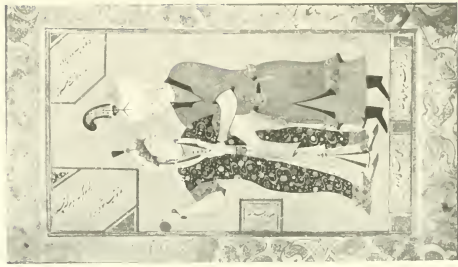
(B) PROBABLY BY BEHZAD, FROM A MANUSCRIPT OF 1521. AUTHOR'S COLLECTION



(C) PROBABLY BY AQA MIRAK. ABOUT 1530. V. I. J. CARRIER'S COLLECTION



(D) PORTRAIT OF A DERVISH. ABOUT 1500. N. J. DOUGET'S COLLECTION



(E) MIRAK PERIOD. M. DEMOTTE'S COLLECTION







(P) GULISTAN OF SAADI, COPIED BY MIR ALI OF HERAT IN 1544. M. MARTEAU'S COLLECTION



(G) HOKHARA. ABOUT 1500. M. V. GOLOUBEFF'S COLLECTION



(H) GRISAILE OF SHAH ABBAS. PERIOD, 1629 A.D. M. SMETS' COLLECTION



(I) SCHOOL OF HERAT. EARLY 16TH CENTURY. M. STOCIET'S COLLECTION

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which can be placed in the first third of the 16th century. The first is *A Man with a Falcon*. He is wearing a green dress over an orange tunic with a double girdle of orange and violet round his waist. His headdress of curious design is also orange, the whole on a brick red ground. It is, I think, one of the most beautiful figures of this period, the forms traced with marvellous surety of hand. Many such figures were made in the 17th century, but how flat and accentless they seem beside this fine original! It is unfortunate that I can put no name to this piece nor discover who was this brilliant rival of Behzad. I may point out, however, as characteristic the treatment of the beard, which is not indicated with the somewhat laborious minuteness common at this time. It is treated as a mass, and in this may be compared to the fine piece belonging to M. Doucet called *The Man with the Cang*. The second miniature [PLATE I, A] represents Balkis lying in the shade of a plane-tree beside a stream in which cups are cooling. Perched on a bush opposite her the hoopoe, the messenger between the queen and Solomon, brings her in his beak a little roll of papyrus sent her by her royal lover. Balkis is clothed in a clinging robe on which the artist's fantasy has traced a thousand heads of men and animals among arabesques. She is nonchalantly stretched on the ground, her feet bare; her hands are fine and long, her face the perfect type of beauty of the poets of Iran. I am inclined to think that the two tufts of flowers have been added later in India for some Rajah amateur of Persian miniatures. They are certainly heavier in style than the miniature itself, where all is grace, finesse and lightness. It would not be the first time that such Indian additions have been seen on Persian art. This piece is signed Behzad; I think it has been added at the same time as the flowers. Following a custom (well known, even to-day) the owner of this piece may have said some time at the end of the 16th or in the 17th century: "By Allah, the marvel in my hands can have been traced by none but the glorious Behzad—who, sure that one would recognize his inimitable style, has not signed it. Let us repair the omission", and with a firm hand wrote in the right-hand corner "Behzad". Here, too, let us admit our ignorance: we do not know the author of this charming piece.

The author of the following miniature [PLATE III, N] has signed, but we are scarcely advanced the further for that. He has put his signature "Ali Réza" under a splendid drawing. But who is Ali Réza? We know several artists of that name. The most celebrated is Ali Réza Abbassi, the favourite painter of Shah Abbas, but this miniature is not by him. We have two authentic pieces of Ali Réza of Tabriz. They are not by the hand that traced the silhouette of this horse. There was an Ali Réza called the Ancient of Isfahan, who died

in 981 A.H.—1573 A.D. Here, too, no analogy of style allows of the attribution. An Ali Réza, son of Hassan Ali Khan, signed a Shahnameh of archaic style in the mid-15th century.<sup>3</sup> If the signature is authentic, of which we know nothing, we should have to make a fourth Ali Réza who must have lived in the first part of the 16th century. The miniature represents a horse, tended by a groom; as indicated by the flower on the left haunch the horse belongs to the royal stables. Chardin tells us that in the 17th century the horses of the Séfévis were marked in this manner, and it is to be presumed that this was done under Shah Ismaél or Shah Thamasp. The groom is disconcerting. Whence does this adroit personage derive? Is he a pure Persian, a Sarte, or an Afghan? Nor does his costume facilitate our research. He has black shoes over white socks; his vest is in wide stripes of clear blue-grey and black. One finds striped dresses in a similar style in miniatures made under Shah Thamasp; I have noticed one in a beautiful manuscript of the British Museum,<sup>4</sup> copied by Shah Mohamed, of Nichapore, in 949 (1542) at Tabriz. Shah Mohamed does not figure in M. Huart's list. The horse in my miniature is cream-coloured, the covering striped brown and white with blue revers. The silhouette of the horse is marvellously traced, one would say at a single stroke, firm and sure—one of the finest animals in Persian painting, which, moreover, excelled for long in the study of animals.

Among the finest works of this period we must count the portrait of a Mongol (?) prince in the Goloubeff collection [PLATE II, G]. M. Goloubeff and Dr. F. R. Martin attribute it to Sultan Mohamed. According to M. Huart's authorities, Sultan Mohamed of Tabriz was a pupil of Aga Mirek, who, always according to the same sources of information, was a pupil of Behzad. We have, alas, no means as yet to check these statements. What we can say, however, is that there are not two generations between the author of this portrait and Behzad, who was still living in 1524. If we had no information about this work, we should not hesitate to date it "circa 1500", and in spite of documents, after all very uncertain ones, that is the best date we can give to it. The type here represented takes us with some certitude to Bokhara. It is the Sarte type in all its purity, such as one sees it still at Bokhara. The work must have been made at the beginning of the reign of the Sheybanids. It is one of the finest specimens of the art of the time. The prince (if prince it be) is clothed in a dull cream-coloured dress, wears a large white turban with dark revers, the quiver is of blue delicately flowered, the shoes are green; he is seated in the Persian manner, behind him rise the branches of a flowering tree. We note that the

<sup>3</sup> *Bibl. Nat. Suppl. Pers.*, 1286.

<sup>4</sup> *Nizami, Khamse*, Or. 2265.

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miniature is slightly gauffered, giving the hands for example a delicate relief. This gauffering is found in several works of this period.<sup>5</sup>

I can cite in passing only one of the known miniaturists of this period, Ostad Mohamed, by whom we have several charming works, particularly in the Goloubeff collection. The colouring of this painter is rather flat, his figures gracious. Emir Ali Chir signed a pretty drawing; a certain Ali, pupil of Mourad, a lion, both of which are in the same collection.

Besides the *gouaches* in colour we have some splendid drawings of the schools of this period. M. Goloubeff has several which came from Herat; M. Marteau a charming example of the same art, and a very characteristic piece is that of M. Stoclet, [PLATE II, J]. The school of Herat furnishes some fine manuscripts with miniatures which are to be seen in the British Museum and the Bibliothèque Nationale. But the Herat school is so well known that I pass to a small group of manuscripts<sup>6</sup> belonging to a different family. Two of them, the "Shahnameh" of M. Vignier, the manuscript of M. Meyer-Riefstahl, are signed, the first by Morchad el Katib el Chirazi, 945 A.H. (1539 A.D.), the second by Mohamed Kani of Isfahan, 915-934 A.H. (1507-1529 A.D.). My "Shahnameh" is by the same hand as M. Vignier's. One can study in it the work of the Southern schools, of Shiraz and Isfahan, and compare them with that of Herat. The latter school employs dark blues, blacks, and gold. The Southern artists, pale blue without black. Instead of the flower-strewn lawns of the Herat pictures, the open-air scenes of the Shiraz school are set in a land of reddish sand with tufts of flowers here and there: the sky is often blue and dotted with little black clouds in uniform and parallel lines; the *mise-en-scène* has a rare freedom and agreeable ease of design, though it lacks perhaps the closely ordered arrangement of the Herat painters. There is, too, a greater freedom of invention and a research for unusual effects. I give as an example a page of my manuscript [PLATE III, L]. One notes the taste with which the rocky scenery is depicted, but the lack of colour prevents the reader from appreciating the peculiar fragrance of this Southern art. The rocks are in clear lilacs, pale violets, mauves, faded clarets; the dragon is ultramarine, while the little group of horsemen who overwhelm it with their darts shines out like a bunch of flowers upon the pale violets of the background. I have dwelt on this Southern school because it has not hitherto been described and it has a character and value of its own.

At the close of the school of Herat I would call

<sup>5</sup> *Bibl. Nat. Suppl. Turc.* 316; works of Mir Ali Chir Nevai 934 (1529).

<sup>6</sup> In the collections of MM. Vignier, Meyer-Riefstahl, and Claude Anet.

attention to a group of interesting manuscripts dated 1540-1550. MM. Vever, J. L. Cartier, and Marteau exhibit one example each, and one is in my collection. The finest is that of M. Marteau [PLATE II, F]. It is a Gulistan of Saadi, copied in 1544 by the celebrated Mir Ali of Herat, the most noted calligrapher of his day. The miniatures are signed "Abdollah". Who is this Abdollah? We know nothing, and the other manuscripts incontestably by the same hand are unsigned. Whoever he was, the painter of these is an interesting artist. He devoted such exceptional care to the preparation of his colours that they have come down to us in as brilliant a state as on the day when he traced them on a terrace of his house at Herat. There are in each of his works pages of great decorative effect which exhibit an invention which becomes rare at this time in Persia. The colour of these miniatures is very rich and warm. It may be remarked that his people still wear the Mongolian dress which is found in works of the second half of the 14th century, and we are in 1544!

I will not give any other reproduction of miniatures from manuscripts. I place the decadence of the art of manuscripts in the second half of the 16th century. Illuminations and miniatures cannot compare with the beautiful work of the periods which we have just dealt with. From this moment all faculty of invention seems lost; the artists confine themselves to incessant copying of earlier works, and these copies are flat and dull. The drawing is weak, accentless, and without vigour, the colours pale and thin. The art of illumination is at this period but a shadow of a shadow. But never was the work of the copyists more productive; there are hundreds and hundreds of manuscripts of the end of the 16th and beginning of the 17th centuries which do no honour to Persian art.

But an interest still attaches to the drawings and *gouaches* collected together in the albums of the amateurs of Shah Abbas and the Séfévi courts. We have a large number of fine drawings of this time, of which Riza Abbassi, Youssef, Moyn were the leading artists. A *grisaille* belonging to M. Smet [PLATE II, H] shows the qualities of this art, its charm and virtuosity. I must apologize for passing thus briefly over an art which was the delight of the great court of the Séfévis at a time when the art of textiles and carpets was yet in all its splendour. For the work of Riza Abbassi the reader may consult the work of MM. F. Sarré and Karaback.<sup>7</sup>

At this same epoch the art of the miniature was flourishing in the neighbouring Mogul empire in India. Since the conquest of Baber the works of Persian artists had been in request at the court of the Mongol Shahs. In imitation of the Mongol

<sup>7</sup> *Sitzungsberichte der K. Akademie der Wissenschaften in Wien*, Nov., 1910.



(K) SULTAN HOSEIN OF HERAT. BY BEHZAD. END OF 15TH CENTURY.  
M. V. GOLGUBEFF'S COLLECTION



(I) SHAHNAMEH. SCHOOL OF CHIRAZ. EARLY 16TH CENTURY.  
AUTHOR'S COLLECTION



(M) ANINDO-PERSIAN NOBLE. ABOUT 1600.  
COMTESSE DE BÉARN'S COLLECTION



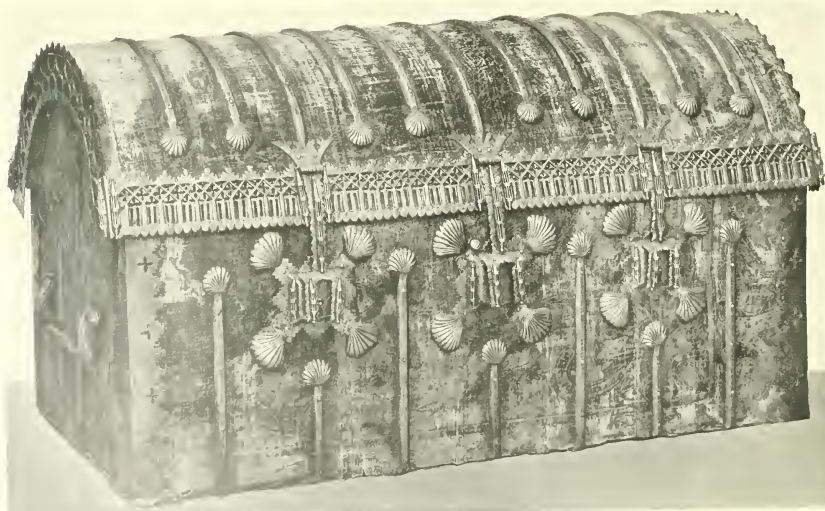
(N) SHAHID ALI REZA. EARLY 16TH CENTURY. AUTHOR'S COLLECTION







(A) IRON-BOUND BOX, FLEMISH OR GERMAN. LATE-GOTHIC WORK. IN THE POSSESSION OF MESSRS. OWEN GRANT, LTD.



IRON-BOUND BOX, WITH FIGURES, 16TH CENTURY. MR. ROBERT HAYNE'S COLLECTION

## *Exhibition of Persian Miniatures*

princes the Indian Rajahs of the 17th century became collectors. And not only did the Mongols collect manuscripts, they attracted Persian artists to their court. There was thus formed at an early date an Indo-Persian school. A special interest attaches to the works of this first period, works which lie upon the frontier of the two arts and show the great qualities of Persian art still dominant while there already appear the first elements of the Indian decorative style.


At the Indian Museum at South Kensington are seen the large miniatures made under Akbar, representing the conquests of India. I must own that I find these works empty and without beauty. Indo-Persian art can show us better things. Let me resume in a few lines the history of its development and decadence. It arises at the court of Akbar in the second half of the 16th century. A portrait in my possession, so far as we can tell, is one of the first works of the school. It is the portrait of one of the companions of Humayun and Akbar in the conquest of India, called Abdullah Khan of the Usbeg race. He was killed by order of Akbar in 1572 after a long rebellion. Portraits of an emperor may be made at all periods. But it is unlikely that they would paint in the 17th century the portrait of a rebellious governor who had been executed fifty years earlier. I hold, therefore, that this was made in Abdullah Khan's lifetime, and would date it between 1560 and 1570.

In the splendid courts of Akbar and Jehangir the art of miniature painting was much admired, and at the Arts Décoratifs there are a number of works coming from a celebrated album made up under Akbar. One is here reproduced [PLATE III, M], the portrait of a noble of the court in a superb furred gown.

Throughout the 17th century we find excellent portraits due to Indo-Persian artists. In the 18th century this art is superior to that of Persia where it fell into complete decadence.

## EARLY FURNITURE—V\* BY AYMER VALLANCE

### FURNITURE WITH APPLIED METAL- WORK (*continued*)

 HE aumbrey doors, now in the vestry at Richmond Church, Yorkshire [FIGURE]<sup>1</sup> afford a fair example of old iron fittings of a rough and virile character, apparently of the late 15th or early 16th century. The ironwork is original, though it is obvious that the woodwork—and in particular the door frame—has been tampered

so much for the epochs. As to the character and value of Indo-Persian art, it is difficult to appreciate it briefly, and unfair, perhaps, even to compare it to the true Persian tradition.

Indo-Persian art is essentially analytic, that of Persia powerfully synthetic. The former shows curiosity about details and often forgets the totality. In the latter all is arranged with a view to the whole, and necessary sacrifices are willingly accepted by the artist. As a result we find in India a great number of detailed portraits, whereas Persian art gives us mainly types. One might compare this relation with that between Greece and Rome; the former established types the latter copied individuals. India, then, missed the severe æsthetic discipline which directed the development of Persian art; it is more realistic than artistic. Thus we can never find in Mogul art those higher pleasures of the intellect which Persian art with its logical organization of means, with a clearly understood creative purpose, affords. Nevertheless, Indian Mogul art has its peculiar charm. It sought for effects which Persian art in its restraint and its consciousness of decorative necessities never attempted. We find landscapes with a research for aerial perspective, effects of night and twilight, a feeling for the mystery of nature and an almost disquieting sensuality. A few artists show a felicitous taste in colour. I have noticed that some of our best Impressionist painters were particularly attracted by certain Indo-Persian pieces in the Exhibition.

But only too frequently Indo-Persian art falls into a sugared prettiness; too often its colours are at once weak and glaring, as though laid with soap and water; too often it multiplies its insignificant figures and shows its amusement in puerile details, it covers the margins of its large miniatures with such things, forgetting that this distracts attention from the central theme and enfeebles its effect; it never understood that, as Goethe said, "Art is sacrifice".

with, presumably in the course of the mischievous modern changes which, by extending the nave eastwards, have falsified the proper proportions and parts of the whole building. The upper panel is  $8\frac{1}{2}$  in. high, and the lower one 1 ft.  $2\frac{3}{4}$  in.; both are 1 ft.  $2\frac{1}{4}$  in. wide. The punching along the edges of the strap-hinges is the only attempt at ornament beyond the fleur-de-lys terminations. The disc of the drop-handle of the upper door is  $2\frac{1}{2}$  in. in diameter, that of the lower door  $2\frac{1}{2}$  in.

The iron-bound oak box [PLATE, A]<sup>2</sup> is of foreign,

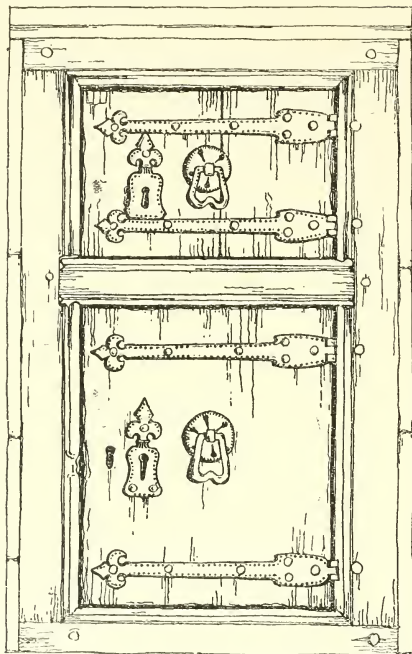
\* For previous articles see Vol. XXI, pages 153, 208, 269; Vol. XXII, page 34.

<sup>1</sup> The drawing was made by Mr. A. S. G. Butler from a photograph taken by the writer in July, 1908.

<sup>2</sup> Acknowledgment is due to Messrs. Owen Grant, Ltd., for their courtesy in supplying photograph for reproduction.

## Early Furniture

probably Flemish or, maybe, German, workmanship, and of approximately the same date as the foregoing English aumbrey door. As compared with the latter example the ornaments at the ends



AUMBREY DOORS IN THE VESTRY OF RICHMOND CHURCH, YORKSHIRE

of the straps on the Flemish box are far more elaborate, though the particular form of late Gothic leafage occurs so often that it may be regarded as a stock pattern of its kind. Some of the straps have an elegant twist at the juncture between the straight band and the spreading leaf ornament. A similar twist, again, forms the motif of the handle on the top of the lid. The lock-plate, which is very large in proportion to the rest, has lost the leaf from the right-hand lower corner, as also the left-hand leaf that should branch off from the key-hole guide. The last-named is a familiar feature in mediæval lock-plates; but such a riotous device as the ornament

thereof spreading out beyond the limits of the lock-plate itself is one that could not have been produced in this country, being quite incompatible with the sober restraint of the English craftsman.

The body of the box is of dove-tailed construction. It is 2 ft. 6 in. long by 13 in. high by 1 ft. 7 in. from front to back.

The semi-circular topped coffer [PLATE, B] covered with damask silk and fitted with steel mounts, is a typical Spanish work of the first half of the 16th century. The coffer is 4 ft. 1 in. long by 2 ft. 2½ in. high by 2 ft. deep. The scallop-shell, which figures prominently in the scheme of decoration, is of course the emblem of the tutelary patron of Spain, the Apostle S. James the Great, whose shrine at Compostella was a celebrated place of pilgrimage throughout the middle ages. It will be noticed how largely the ornament consists of repetitions of the same simple units, which, nevertheless, combine to produce an exceedingly rich and handsome effect. A lock<sup>3</sup> on a chest at Nettlecombe Court, Somerset, is, curiously enough, of very similar design. It has the same projecting box covered with flamboyant tracery, with stepped battlements along the top, the same open pepper-box tourelles and scallop-shell ears—features, some of them, quite unusual in England. As compared, however, with the Spanish coffer illustrated, the Nettlecombe shell-ears are shorter and less clearly articulated.

Though not the case in the specimen under notice, it was far from unusual for late mediæval iron fittings to be tinned or plated, and sometimes also to be chased. The hard burnish of the tinning, when worn with age, acquires a wonderfully mellow and agreeable effect; but its primary object was less æsthetic than utilitarian, namely, to protect the metal surface from the action of rust.

With regard to the custom, particularly when metal fittings take the form of perforated patterns, of displaying them over a layer of scarlet leather, velvet, cloth or paper, its *raison d'être* is said to be traceable to the barbarous primitive practice of affixing the skins of marauding Danes to the doors of public buildings, by way of warning or reprisal. But the ornamental treatment in question is, however, of much more widespread extent than the area affected by Danish incursions; nor has it ever been shown to have originated in England or any of the other regions that were specially subject to the same scourge. The gruesome explanation, therefore, may be dismissed, since a less far-fetched, if prosaic, one is forthcoming to meet the

<sup>3</sup> Drawn by William Twopenny in 1833, it forms plate XXXVIII in the volume of selected drawings of *English Metal Work*, with a preface by Laurence Binyon, 1904.

case; to wit, the desirability of safeguarding the wood beneath from decay, consequent on contact with corroding iron fittings. It is certain that in days when window-glass was a comparatively rare luxury, the damp of the outer air must have been a

serious detriment to the preservation of ironwork. This fact alone is quite sufficient to account for the practice of tinning the outer surface, and lining the under surface, of applied metalwork.

## ART IN FRANCE

### THE ROUART SALE

**T**HE sale of the Rouart collection, which will take place at the Galerie Manzi-Joyant in December, is likely to be as remarkable in its way as was that of the Doucet collection last June. The late M. Henri Rouart, an engineer by profession, was himself an artist of considerable ability and an interesting exhibition of his paintings and water colours was held last March in Messrs. Durand-Ruel's galleries. He painted to please himself and, although he often gave a painting or a water colour to a friend, he never sold one in his life; in his house, filled with pictures from top to bottom, his own work was hidden away. Yet, although painting was for him the occupation of leisure hours snatched from a busy life, the exhibition showed an achievement far superior to that of many who make painting the business of their lives. His water colours, in particular, are full of charm and show a rare feeling for light and air.

The collection which the French law of inheritance is about to bring to the hammer will not include any of M. Rouart's own works. The public knew him as an artist only after his death this year, but his reputation as a collector was as great as it was deserved. He was a man of exquisite taste and fine discernment, and his collection is as striking an example of what can be done by the discriminating choice of a real amateur as is the Chauchard collection of what can be done with a great deal of money unaccompanied by taste and discrimination. M. Rouart cannot have spent one-tenth of the money spent by M. Chauchard; he never paid £32,000 or anything like that sum for a single picture, but his collection is a great collection, and its dispersal will probably occasion some prices for modern pictures as sensational as those realized at the Doucet sale for pictures of the 18th century. For there remains no other private collection in which certain modern masters, notably Daumier and Degas, are so well represented. The only one which equalled it so far as Degas is concerned was that of the late Comte Isaac de Camondo, which has now, happily, gone into the Louvre, where we may hope to see it before long.

M. Rouart did not confine himself entirely to modern works; of the 285 paintings, which will be sold on December 9, 10, 11, seventy-seven are by old masters and the 296 pastels and drawings to be sold on December 16, 17, and 18 include thirty-five examples of artists earlier than the 19th century.

But the collection is primarily one of the 19th century, and it was in that direction that M. Rouart's tastes and sympathies chiefly lay. His favourite artists were Corot, who is represented by forty-six paintings, a water colour and fourteen drawings; Daumier, represented by fourteen paintings, eighteen water colours and sixteen drawings; Degas, of whom there are five paintings and eight pastels; Delacroix, whose works number seventy-six, twelve paintings, three pastels, twenty-two water colours and thirty-nine drawings; and Millet, represented by fourteen paintings, three pastels, a water colour, fifty-two drawings and two etchings. There are also numerous examples of Courbet, Boudin, Cals, Lépine, Eugène Isabey, Jongkind and Tassaert. Manet is represented by only three paintings and a study in sanguine for *Olympia*, but the paintings are superb examples. The most important in size is the well-known *Leçon de musique*, exhibited at the Salon in 1870, but the later and much smaller *Sur la plage* is even more remarkable, and the best of the three is the marvellous bust of a nude woman, one of those paintings which place Manet among the greatest masters. There are three early and important examples of Renoir: the very large *Allée cavalière au Bois de Boulogne*, a most interesting picture which was refused at the Salon of 1873; the delightful *Parisienne*, a full-length and life-size figure of a young woman in a wonderful blue dress, painted in 1874; and the *Femme dans un jardin*. Of the four early examples of Claude Monet, the *Pavé de Chailly* is particularly interesting; it shows a marked influence of Courbet. There are only four small paintings by Théodore Rousseau, but he is also represented by a dozen excellent drawings; of Camille Pissarro there are five paintings; a solitary drawing represents Daubigny. *L'Espérance* is a beautiful example of Pavis de Chavannes, of whom there are three other paintings and three drawings; the one example of Toulouse-Lautrec is also a good one. Cézanne is represented by five small paintings—*Les Baigneuses* is of very fine quality—and there is one Tahitian painting by Gauguin, superb in colour; it was painted in 1890. Forain is at his best in his two water colours and two drawings; his two paintings, as always, do not come up to them.

M. Rouart was guided in his purchases by his own taste and judgment, not by the fashion of the moment; it is for that reason that the collection shows so many of the artists at their best and

## Art in France

contains so many examples of certain painters very different in character from those of their works to which one is accustomed. This is particularly the case with the secondary painters; for instance, if Eugène Isabey were known only by his works in the Rouart collection, one would say that he was an artist of great promise who would have gone far had he lived. He lived, unfortunately, to paint the pompous and insincere compositions with which one usually associates him; the half-dozen small early paintings which M. Rouart collected show how much better he might have done, had he not been contaminated by commercialism. Tassart, again, seems so much better here than one had thought him. Jongkind is at his very best in the ten water colours, and the selection that M. Rouart made from the work of Boudin and Lépine is extraordinarily good. M. Rouart bought ten examples of the work of a painter who is hardly known to the public and who died in 1880 at the age of seventy in a state of destitution, Adolphe-Félix Cals. To those who do not know Cals, these eight paintings and two drawings will be a revelation; he was a much better artist than Daubigny and than many others whose work is sought after: why he has been ignored and neglected is a mystery.

Perhaps, however, it is most of all in the selection which he made of the works of Corot and Millet that M. Rouart's discernment is conspicuous. How different are the pictures by which they are represented here from those which one usually sees. The majority of collectors seem to want only what everyone else has; they want ducks in a Daubigny, cows in a Troyon, sheep or poultry in a Charles Jacque. One of the few presentable pictures by Charles Jacque that I have ever seen was a painting of horses; the owner took it all over Paris and could not sell it at a low price. M. Rouart bought figure pictures by Corot when nobody else would look at them; his heirs are likely to benefit by his superior taste. Of the forty-six paintings by Corot seventeen are figure subjects and two or three of them at least are much finer than the *Femme à la perle* of the Dollfus collection, for which the Louvre paid 165,000 francs. The *Femme en bleu*, painted in 1874, the year before Corot's death, is one of the finest works of the artist; the composition reminds one a little of Alfred Stevens, but how different is the treatment. One sees how Alfred Stevens was influenced by Corot and how he vulgarized the methods of his master. The *Jeune femme blonde à la tunique claire* is another remarkable example of Corot's ligne-painting, and *La soubrette à la fleur rouge* and *Jeune femme en robe rose* are exquisite little pictures. I shall be much surprised if the recent change in fashion which has led to a demand for figure pictures by Corot does not run these paintings up to very high prices.

The landscapes and drawings by Corot are equally strong evidence of M. Rouart's fine taste; the great majority of the oil landscapes belong to the artist's early period. Perhaps one of the most beautiful is the very small *Rome: la vasque de l'Académie de France*, but there are many other fine works, such as the views of Naples, Marino and Papigno, the superb *Tivoli: Villa d'Este* and the vigorous *Rome: Ile et pont San Bartolomeo*. It will be interesting to see whether and to what extent there is a reaction in favour of Corot's earlier work; there have already been signs of one, and I am inclined to think that the Rouart sale will confirm them. The Millets are as much out of the ordinary as the Corots; *Le Coup de vent* is a masterly work, and the two small paintings, *Paysanne* and *Effet de soir*, are both delicious. The *Bûcheronnes* is a fine and important picture, showing Millet's great qualities of draughtsmanship, and perfectly sincere; here are not the sentimental stage peasants of the *Angelus*. Two very unusual and remarkable examples of Millet are the *Etoiles filantes* and the *Tentation de Saint Hilarion*, both quite small paintings. Perhaps finer than any of the paintings are the three pastels; the view of the Puy de Dôme is, in my opinion, one of the best works ever produced by Millet, and *Phabus et Borée* is a remarkable effect of wind and movement. The *Bouquet de marguerites* is a charming pastel. The long series of drawings by Millet is extremely fine; if I am not mistaken, there are more than there were in the Staats Forbès collection and their quality is quite as high. By Courbet there are two beautiful landscapes, three still-lives, a nude, a portrait of the painter and a remarkable portrait of the philosopher Trapadoux.

The series of paintings and drawings by Delacroix is a remarkable one, but what makes the collection unique is the large representation of Daumier and Degas. The works of these two artists, especially Degas, are so scarce that a collection which contains thirteen examples of Degas and no less than forty-eight of Daumier stands alone. There will never again be so large a number of works by either artist in a sale. A curious and interesting example of Degas is the copy of Poussin's *Rape of the Sabines* in the Louvre, a very large canvas, but the four other paintings will, of course, excite the keenest competition. They are all well-known and of the first importance; indeed, it would be impossible to find four works more completely representative of Degas at his best. The celebrated *Répétition de danse* and *Danses à la barre* are masterpieces, and I shall not be surprised if they fetch from £10,000 to £12,000 each. The smaller *Danses dans une salle d'exercice* is hardly less fine in quality, and *Sur la plage* is a wonderful picture. Pastels by Degas are less scarce than his paintings, but the eight in the Rouart collection are all so remarkable that they will certainly be

fiercely competed for. It would be hard to make a choice: *Chez la modiste* and *Au café-concert*: *le Chanson du chien* will, I suppose, fetch the highest prices, but the marvellous portrait of a lady, the *Danseuse au repos* and the pastel of a ballet-girl reading a paper by a stove are in no way inferior. The small *Danseuses sur la scène* as a study of movement could hardly be surpassed. The fourteen paintings by Daumier include a remarkable *Scène de la Révolution*; *Les Avocats*, *Le Liseur*, and *Un coin de théâtre* are all well known. Among the water colours and drawings are the wonderful *Parade foraine* and *La gare St. Lazare*; *Le Concert* is another very fine drawing, but the whole collection of Daumier is so remarkable that almost every example should be mentioned if space permitted.

Among the pictures by earlier masters in the collection is a very fine *Portrait of Madame Couturier* by Duplessis, which was formerly in the Camille Marcelle collection and was attributed to Greuze in the catalogue of the sale of that collection in 1876 (No 38). Chardin is represented by a still-life, *Instruments de musique*, of admirable quality, and there are two paintings by Fragonard, a pretty but rather conventional little oval landscape with a shepherd and shepherdess, and a very beautiful and quite impressionist *Repos pendant la fuite en Egypte*, entirely without religious sentiment. There are a very vigorous portrait-sketch of a woman by Goya and five paintings by Greco, of which the *Apparition of the Virgin to St. Dominic* is the most important. A little picture by Nicholas Poussin, *L'enfance de Bacchus*, very Italian in feeling and very warm in colour, resembles in technique the large painting in the collection of Mr. Frederick Cavendish-Bentinck and suggests that the doubts as to the authorship of the latter picture are not justified. There are three paintings by Prud'hon, including an admirable portrait of the Princess Elisa Bacciochi, and six drawings by the same artist, including a full-length nude woman, a superb example equal in quality to those in the collection of M. Anatole France. Among other works by old masters are a fine Ribera, *Le Sculpteur aveugle*; an unusually good Hubert Robert, *Le jardin de l'enfance*; two excellent paintings by G. B. Tiepolo and a strong portrait of a man attributed to Velazquez. The drawings include a very fine sepia by Claude Lorrain, *Le*

*Passage du troupeau*, formerly in the Marmontel collection, and a very interesting pen-and-ink and sepia drawing by Nicolas Poussin, *Mars et Vénus*.

The two catalogues are excellently printed by André Marty and the collotype reproductions are, as a rule, very successful. There are 116 reproductions in the catalogue of the paintings and sixty-two in that of the pastels and drawings.

During November there will be several important sales, including the sixth and seventh instalments of the Dollfus collection and the second and last sale of the collection of the late Madame Levaigreur; the latter will include no pictures. A sale which will have a great sentimental interest is that of the collection of the late Madame Lautelme (Madame Alfred Edwards), the well-known Parisian actress, whose tragic death last year at an early age made a profound sensation. This sale, which will last three days, beginning on November 18, will include jewellery as well as pictures, prints, tapestries and various objects.

With October the exhibition season begins. M. Séligmann has been exhibiting, in his new galleries in the rue de Talleyrand, thirteen superb gothic tapestries belonging to Mr. Pierpont Morgan; the exhibition was held on behalf of the Société des Amis du Louvre. Eleven of the tapestries are well known in England, as they were until recently at Knole House; the most beautiful of them all is perhaps the *Ecce Homo*, a very fine Flemish piece of the end of the 15th century. Of the two remaining tapestries, one, the magnificent *Crucifixion*, came from the collection of the Duke of Alva; the other is a *Credo* of great interest. The *Crucifixion*, which is woven with gold thread, is as beautiful in colour and design as the *Ecce Homo* from Knole. The catalogue of the exhibition, compiled by M. Seymour de Ricci, is a small but valuable work of reference. The autumn Salon is, of course, open; it has excited the wrath of a worthy municipal councillor, who has called on the Government to refuse the use of the Grand Palais in future. It is improbable that his protests will have any effect. The exhibition is interesting, but not particularly striking, except as regards the section of decorative art, which is very promising. Among the exhibitions of November will be one of Chinese porcelain and hard stones held by Messrs. Goré at the Hôtel Astoria.

R. E. D.

## LETTERS TO THE EDITORS

THE OLD WOMAN PLUCKING A FOWL FROM THE LEVAIGNEUR COLLECTION

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—Will you allow me a last word in answer to M. Kleinberger's letter in the October number of *The Burlington Magazine*?<sup>1</sup> I am

afraid that M. Kleinberger and I will never agree about this picture, as he says that "the handling of the brush shows throughout the same hand", while I see a striking difference in the painting of the woman and the painting of the fowl. As regards the signature, it is true that Rembrandt often signed with *f* only, and even now and then

<sup>1</sup> Vol. XXII, page 49

## Letters to the Editors

with an *f* much like that on the picture, which is not *fc* in a monogram, but an old form of a Dutch *f*. But the whole appearance of this signature, especially the *f*, is that of a clever imitation; for when did Rembrandt ever put his name so plainly in a clear greyish colour on a picture?

As for the "strongest acids" employed by Professor Hauser, I say that with strong acids every old picture can be wiped away. When a false signature is put on an unvarnished part of a picture, and the picture is well dried, varnished and repainted over the varnish, and finally cleaned two hundred years later, I maintain that the repainting will be easily removed while the signature beneath the varnish will resist even the strongest acids. I know, perhaps, four hundred genuine signatures by Rembrandt, and I am convinced that the signature on the *Old Woman Plucking a Fowl* is a spurious one.

What I meant in regard to the light is that Rembrandt would have concentrated his light more in such a picture, had it all been painted by himself; whereas in this case, contrary to Rembrandt's custom, the bright part of the picture on the left absorbs the attention too much. For that purpose I believe that this part of the picture was covered with a dark background, so that it looked more Rembrandtesque before cleaning than it does now. To me the face of the woman has no expression at all; it is the face of a patient model; while in one wing of the fowl there is more life and vigour than there is in the whole of the woman.

As for the other pictures sold in the William Six sale, I would remind M. Kleinberger that the *Joseph Declaring his Dream to his Father* is a *grisaille*, and that *grisailles*, even by Rembrandt, never fetched high prices in those days. The *Ephraim Bonus* is a very small portrait of a very ugly man; and the *Bathsheba with her Attendants*, a nude study, a subject not collected by everybody at that time. The very large so-called *Turenne*, which I have proved to be the portrait of Frederick Rihel, a wealthy merchant of Amsterdam, is a dark picture of such size that it was not suitable for collectors, who in the 18th century preferred small "cabinet" pictures.

On January 28, 1798, Thijs, painter to the Court of the Archduchess Maria Christina in Brussels, an artist who was also an art dealer, wrote to the famous collector, Van der Pot, a letter published in "De Nationale Konst-Galleryen het Koninklyk Museum" by Moes and Van Biema (Fred Muller and Co., 1909), from which I translate the following:—

Marneffe has always quantities of Cuyps. I believe that they are all painted by Van Stoy. There is now a manufacture of Cuyps as formerly there was one of Potters. . . . There is a certain Regemorter of Antwerp who fabricates Ruysdaels, Pynackers, Boths etc. . . . As to the dark Ruysdriel of Mr. Van der Pals, . . . I tried to make it less dark; but if I made it bright I ought to have repainted the whole picture and the Ruysdriel would have gone. I will put the name on it when in Holland. I have none here to copy it,

In conclusion I beg to be allowed myself to use words similar to M. Kleinberger's. After carefully studying for more than thirty years nearly all the pictures existing by Rembrandt, I venture to consider myself a sufficiently good judge of the master's work. Even with such a pedigree as this picture has I am perfectly convinced that only a part of it is by Rembrandt, and that the master himself had nothing to do with the painting of the woman, which, in my opinion, is the work of one of his clever pupils.

Yours faithfully,

ABRAHAM BREDIUS.

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—I am much obliged to you for giving me the opportunity of seeing Dr. Bredius's letter. Permit me also to say a last word on this subject. I have never for a moment thought of disputing the right of Dr. Bredius to have his own opinion about my picture; and I am sure that if, six months or even two years hence, he recognizes that he is mistaken, he will have the courage and the courtesy to admit it, as he has done before.

It is only of the question of the signature that I wish now to speak. Anyone who has had to do with the restoration of old pictures knows that when an old picture is cleaned a false signature is the first thing to come off. I will not encroach on your valuable space by giving explanations, but any picture-cleaner will confirm what I say and will refute Dr. Bredius's assertion that "repaintings will easily be removed while the signature beneath the varnish will resist even the strongest acids". No paint that is not at least 150 years old will resist cleaning by alcohol or strong acids. The works of Rembrandt were not sufficiently valuable to make it worth while to forge his signature until a century after his death. It is therefore certain that the signature on my picture would have come off had it been false. If I insist on this question of the signature, which for me is not of the first importance, it is because Dr. Bredius has made a point of it.

As for his other remarks, in regard to the "patient model", they are merely the expression of his own personal taste. Other critics say just the contrary.

At the risk of repeating myself I must again remark that Rembrandt would never have consented to paint the accessories of a picture which in all its important parts was the work of other hands.

In conclusion I will add that at least 150 Rembrandts have passed through my hands and have been cleaned by myself or by competent picture-cleaners in my presence.

Yours faithfully,

F. KLEINBERGER.

9 Rue de l'Echelle, Paris.

NICOLAS POUSSIN

To the Editors of THE BURLINGTON MAGAZINE.  
GENTLEMEN,—I am preparing a work on Nicolas Poussin and as I am anxious for the volume to contain a complete illustrated catalogue of all Poussin's works I shall be very grateful if you will allow me through your columns to ask all owners of Poussin's pictures to give me information about those in their collections. I should especially like photographs of the pictures, together with the condition and size of the originals and any history attaching to them.

I have recently spent some months in England and have seen the private collections of the Duke of Rutland, the Marquess of Bute, the Duke of Westminster, the Earl of Radnor, the Duke of

Devonshire, the Duke of Bedford, the Earl of Pembroke, Lord St. Oswald, Sir Frederick Cook, Bart., Lord Scarsdale and Viscount Dillon, as well as the Cobham Hall, the Cavendish-Bentinck, the Harcourt, the Morrison and the Murray collections; but I think that there are many more private collections containing pictures by Poussin. I am already aware that pictures by this master are at present, or were formerly, in the collections of the Marquess of Exeter, the Earl of Carlisle, Lord Lucas, Lord Forester and Sir Archibald Campbell, as well as in the Wood, Fountaine, Wilbraham and Weld collections.

Yours faithfully,

OTTO GRAUTOFF.

11, Quai Bourbon, Paris, IV.

## REVIEWS AND NOTICES

GRUPPIERUNGSVERSUCHE IM BEREICHE DES ÄLTESTEN HOLZSCHNITTES. W. MOLS DORF. Strassburg: Heitz. 7 M.

DR. MOLS DORF writes about three groups of early German wood-cuts that mark successive stages in the development of the art during a period whose limits may be fixed conjecturally at 1390 and 1440. The primitives, recognizable by thick lines and certain peculiar formations in the drapery that are conveniently likened to hair-pins and the eyes of needles, have been already grouped together by Bouchot under the title of the "Maitre aux Boucles". In certain instances the German critic, like the French, is able to make out a case for attributing several works to the same artist, but their conclusions must be accepted with reserve in view of the well-recognized fact that in other branches of contemporary art, as stained glass and miniature painting, there is a common style characteristic of the period that springs up with apparent spontaneity in different regions. The next group derives closely from the first, and no very hard and fast line can be drawn between them. Its members are connected by certain peculiarities in the shape of the eyes and the line connecting eyebrows and nose, and it is distinguished from the first group by finer cutting and certain rudimentary landscape features. The *Holy Family* (Schr. 637) chosen as the central wood-cut of this group contains an interesting domestic motive, Joseph cooking broth or papover a fire, which is also prominent in the Ortenberg altar at Darmstadt, (see F. Back, "Mittelrheinische Kunst"). Dr. Molsdorf's third group, connected by certain plausible arguments with Constance, is allied to the Buxheim S. *Christopher* of 1423 now at Manchester. Neither of this nor of its much more beautiful companion print, *The Annunciation*, both inserted in a manuscript of 1417, does any trustworthy reproduction exist. The S. *Christopher* at Basle, supposed to be a modern impression and reproduced as such,

is undoubtedly a copy, and the author pins his faith too much on its alleged authenticity. The two fine wood-cuts at S. Gallen reproduced in the present volume are more reliable examples of the style. Dr. Molsdorf's book is well illustrated, brief, and soberly written, and is interesting as one of the few attempts that have hitherto been made to write about these wood-cuts in a connected way, most of the literature on the subject, apart from Bouchot's very prejudiced volume, being written in catalogue form and quite disjointed. C. D. MADONNE FIORENTINE. By MARIO FERRIGNI. Milan: Hoepli. Lire 18.

THIS large and pretentious volume is but another example of misplaced effort in "picture-book" making. Charming illustrations of more or less well-known works of art—apparently selected at random—are here presented with a certain sumptuousness of effect, like islands in a sea of verbiage; but the author's somewhat crude enthusiasm runs away with him both in method and matter. The influence of women on certain forms of art—not in Italy alone, but everywhere—has never been questioned; but whether for good or ill seems to have depended upon the genius or personality of the individual artist, and cannot be reckoned up by rules of time or place. This "study", therefore, seems merely to hammer out once more an old, old story, without adding any new facts or suggestions for our instruction or consideration. In spite of a style even more overlaid than is usual in books of this kind, the author—in imitation of that cheap and most reprehensible type of journalistic art dear to the minor Continental press—has descended to vulgarisms drawn from English sources, the true meaning of which (like his examples) he is unable to comprehend. Words such as *sport*, *flirt* (pp. 128 and 146) and the terrible bastard *snobismo* (*sic*) (pp. 29 and 30) would be unpardonable offences if we could take this book seriously. The almost complete absence

## Reviews and Notices

from the list of authorities recommended by the author of all works by Anglo-Saxon writers is curiously significant; but to the one English work of which he deigns to take notice (Mrs. Jameson's "The Legends of the Madonna") he applies the epithets *curioso* and *singolare*, and he seems to regard it as a recent publication, since he dates it 1903.

R. H. H. C.

THE STORY OF FRENCH PAINTING. By CHARLES H. CAFFIN. Fisher Unwin, 4s. 6d. net.

AS his book attests, Mr. Caffin is not behind the rest of his countrymen in his deep admiration of French art, but in his case it is tempered by knowledge and an excellent sense of proportion. Familiarity with his subject enables him to treat it fluently and easily. By saying nothing new he avoids criticism, but his manner of collecting and recasting old material is admirable. He seldom obtrudes his own views in words, but when he allows it to appear it shows him to be a sane and temperate critic. For the most part his criticism lies in the space he has allotted to the various painters and schools according to their importance, and he is content with setting down accepted opinions. He gathers up the threads of his story very skillfully, and keeps the whole together, managing to get a great deal of information into a short volume without any sense of compression. The book covers a very large field, treating of French painting from the 14th century right up to the present day, and touching on literature and politics where they bear on the development of painting. Mr. Caffin all through the book is the impartial historian; and it is curious to find any one writing quite dispassionately on the most modern movements, after the strenuous advocacy to which we are accustomed. He sets forth quite calmly and lucidly the aims, virtues, and shortcomings of the most advanced painters of to-day in the same way in which he writes about Ingres or Courbet. The book is not pretentious, and if it does not satisfy the profound student it will certainly be of great use to the general inquirer; it is very readable and the illustrations are well chosen.

G. C.

THE BARGAIN BOOK. By CHARLES EDWARD JERNINGHAM and LEWIS BETTANY. Chatto & Windus, 7s. 6d. net.

THE authors of this book are lively raconteurs, and their volume will amuse the collector. The degree to which he will commend it will depend entirely upon the way in which he takes its humour. The book is well produced, and contains some good reproductions of notable "finds". The joint authors are evidently absorbed in the excitement of collecting, and if its commercial side is brought prominently forward, its ethical and artistic aspects also receive attention. An instructive chapter is devoted to the "knock-out" system, that bugbear of collectors, and to other expediences of the saleroom whereby the amateur

is baulked of his prey. The book likewise contains a useful series of charts, showing from the 16th century onwards the names of contemporary artists in England and on the Continent, the principal factories of china and pottery, as well as the sovereigns of England and France and some important events, to serve as time-marks. L. S.

## ILLUSTRATED CATALOGUES OF SALES IN NOVEMBER

A collection of 400 18th-century engravings, mezzotints and colour-prints chiefly of the German, French and English schools will be sold by auction at HENRICI'S, Kurfürstenstr. 148, Berlin, W. 35, on 4th November. The English prints predominate, particularly those after Morland, of which there are more than twenty. So far as can be judged from some eighty half-tone illustrations, the prints appear to be good states and well preserved.

SOTHEY, WILKINSON AND HODGE, Wellington Street, Strand, will sell on 6th and 7th November, Mr. Burstal's collection of British, Saxon and English coins. Many of the specimens are extremely rare and the illustrations of more than 100 show that they are equally fine. The seven plates give striking proof, if anyone needed, that never in the whole history of this island has either the medallic art or craft been so utterly degraded at the Mint as both are at this moment, if indeed comparison is possible at the depth reached by the later Victorian, the Edwardian, and the Georgian coinage alike.

GEBRÜDER HEILBRON, Zimmerstr. 13, Berlin, S. W. 68, will sell from 11 to 16, and 18 November, the whole effects of the Archduke Johann Nepomuk Salvator, "Johann Orth", declared "dead". The objects will be on view throughout the previous week. Judging from the illustrations to the large catalogue, which, though they number over 120 well-produced pages, are an insufficient criterion of the worth of more than 2,000 lots, his Imperial Highness was not so much a notable collector, as the inheritor of five residences belonging to the Imperial family and filled with a vast store of interesting historic and artistic objects. These will be sold in the following order: 11th Nov., Furniture, stuffs and decoration; 12th, (M)orning, the same, with statues, (A)fternoon, paintings; 13th, (M) Various small objects, such as miniatures, snuff-boxes, silhouettes and wax-pictures, (A) medals and coins, plaquettes, enamels, bronzes, clocks and miscellaneous articles; 14th, fayence, delft, foreign and European china, oriental and antique, and stoneware; 15th, porcelain, glass and *vitraux*; 16th, brass and pewter, the precious metals, jewellery, copper; 18th, arms and armour, together with a great number of other objects.

The order and dates at which Dr. Lippmann's

collection will be sold by LEPKE, in their famous auction rooms (Potsdamerstr., 122 a-b, Berlin, W. 35), are as follows: 26th November, fifty-one pictures of the 14th to the 17th centuries; 27th, more than sixty lots of "Kunstgewerbliche Arbeiten"—furniture, ivories, bronzes, enamels, tapestries, *dinanderie*, wood carvings, etc. In a preface to Lepke's excellent illustrated catalogue Dr. Friedländer calls attention to the following objects, of which the artists' names are given here: For sale on 26th, (No. 33) Sellajo, (37) Engelbrechtsssen, (38) Bosch, (39) Meister von Hogstraaten, (42) Isenbrant, (43) Dirk Vellert, (14) Meister von Messkirch, (46) Bellegambe, (47) South German, c. 1490, (49) Hans Süß, (50) Lucas Cranach, the elder, (51) Meister von Heisterbacher Altars; and for sale on the 27th, (116) Andrea della Robbia, (133) Netherlands, c. 1490, (145) Reimenschneider. Without Dr. Friedländer's opportunities of recent inspection, we cite a few lots which, in addition to highly important pictures mentioned by him, appear interesting in Lepke's illustrations: First day, Nos. 23, 24, 25, 36, 41, 45. Second day, Nos. 88, 103, 112, 131, 166, 179, 182.

The sale of Mr. L. M. Solon's pottery and porcelain will take place at CHARLES BUTTERS'S Auction Rooms, Trinity Buildings, Hanley, Stoke-on-Trent, from 26 to 28 November. The well-produced illustrated catalogue of Mr. Solon's collection (10s. 6d.) includes 645 specimens carefully described with notes by Mr. Solon himself. Collectors of English pottery will find interesting examples of all the most coveted wares, slip-ware, stone-ware, delft, agate ware, Elers, Astbury, and Whieldon wares and others, both English and foreign. Among the illustrations are important examples of slip-ware, several of which are signed and dated. But the cream of the collection is the salt-glaze, which includes one of the rare and curious "pew-groups", a remarkable Vernon tankard and numerous enamelled pieces of fine quality. A Whieldon ware teapot with openwork sides and the jug made in 1757 for Whieldon's milkman are specially interesting, and a good series of Mr. Solon's own *pâte sur pâte* plaques form an attractive feature. The catalogue is fully illustrated, with 23 excellent collotypes, exhibiting more than 50 pieces. It is soberly bound in buckram, and the edition is limited. It will be an important addition to ceramic libraries. There is also another edition with one collotype at 1s.

We regret that a neatly illustrated sale catalogue of silver, porcelain and Danish pictures at the Kunststillsilbygning Charlottenburg, Copenhagen, reached us too late for notice in October. We would call attention—our foreign correspondents', particularly—to our request that all such catalogues should reach us before the 20th of the month preceding the month of sale.

ALTHOUGH our readers will have already been made acquainted with the important changes of administration in the Kaiser-Friedrich Museum at Berlin, the event is of sufficiently great importance to demand notice in *The Burlington Magazine*. The fact that Dr. Wilhelm Bode has handed over the Directorship of this great Museum to Dr. Friedländer and others, does not mean that Dr. Bode has relinquished any of the cares of directorship, only that he will be less encumbered as general director of all the royal museums at Berlin. In Dr. Friedländer *The Burlington Magazine* is glad to welcome, as successor to Dr. Bode in the administration of the Royal Picture Gallery, one who has won for himself a position of esteem and confidence among all students and lovers of painting. No one could be better fitted to carry on the great work inaugurated by Dr. Bode, and on behalf of *The Burlington Magazine* the Editors wish to offer to Dr. Friedländer their hearty congratulations.

#### ITALIAN PERIODICALS

BOLLETTINO DELL'ARTE DEL MINISTERO DELLA PUBBLICA ISTRUZIONE. Fasc. III. March, 1912.—DR. P. D'ACHARIU chronicles new acquisitions in the Borghese Gallery, among them the self-portrait of Bernini, seen at the Florentine Portrait Exhibition and now presented by the owner (Sig. Messinger); and an important example by Savoldo, the *Angel and Tobias*, a work of considerable originality and poetic feeling. DR. PICCINI concludes his article (begun in February) on a 14th-century fresco at Gubbio. In his first article he denied that the subject treated referred to incidents either at Loreto or at Assisi. He now puts forward the opinion that it represents angels presenting to the Virgin of Mercy the house of Giacomoello Spada which was eventually converted into a church; indirectly, therefore, the fresco has reference to the foundation of the first Franciscan convent at Gubbio. The writer goes fully into the question in order to prove his contention and reproduces some 17th century drawings of early frescoes in the Franciscan convent at Gubbio, dealing with the history of S. Francis and his friend Giacomoello Spada.

Fasc. IV. April.—DR. MUÑOZ writes on the restoration of the Church of S. Maria Nuova at Viterbo, the earliest portions of which date from the 11th century. The church contains numerous 14th-century frescoes and one of the close of the 13th century. Some account is given also of S. Francesco di Vetralia, near Viterbo, a church almost unknown to students of art, though one of the most important in the province, both architecturally and on account of the paintings and sculptures which it contains, among them the important signed tomb by Paolo da Gualdo, who is wrongly called Paolo Romano; he comes as Dr. Muñoz has already proved ("Riv. d'Arte Umbra", 1911), from Gualdo Cattaneo in Umbria. DR. PETTAZZINI has a concluding article on African ivories, a contribution to the study of the art of Benin (former articles, fasc. V, 1911, and II, 1912).

Fasc. V. May.—Additions to the Museo Nazionale Romano are chronicled by DR. PARIBENI, for a more detailed discussion of which the writer refers his readers to the "Notizie degli Scavi". Among reproductions given is the Roman head acquired from the dealer Sangiorgi, which the writer conjectures may represent Constantius Chlorus II. The fine portrait by Carlo Maratta, of Cardinal Antonio Barberini, is reproduced and discussed in an unsigned article. The portrait was first identified by Dr. Corrado Ricci, and has been deposited in the National Gallery of Ancient Art by the owners, the Consiglio d'Amministrazione della Cassa di Previdenza. Other articles on S. Severino in Calabria and its architectural importance; and on the mosaic of Neptune in the Terme di Ostia, discovered in 1888, but on account of its immense size never reproduced until now, when it has at last been possible to publish it.

## Reviews and Notices

Fase. VI. June.—DR. MINTO writes on a bronze statuette of Aphrodite unloosing her sandal, discovered on private property at Sarcata, in the territory of Manciano, and now in the Museo Archeologico at Florence. DR. ORSI continues his account of S. Severina in Calabria; and DR. NERINO FERRI has a long illustrated article entitled "I nielli della Marcelliana di Firenze, contributo alla storia della calcofania", an amplification of his earlier article (of Aug., 1911) dealing with engravings in that collection and with some rare examples of niello prints, of which he now gives a complete list. DR. MUÑOZ returns to the subject of works of art at Boville Ernica (Bauco), which came from the old basilica of S. Peter, a theme dealt with by him in the "Bollettino" of May, 1911; he is able to identify a S. Andrew in the Metropolitan Museum, New York, as belonging to the altar erected in S. Peter's in 1491, the drawing for which is in the Grimaldi Codex; the figures of SS. Peter and Paul at Bauco also formed part of this altar. He identifies a *Madonna and Child* and two figures of angels at Bauco (Simonecchi Chapel) as belonging originally to the monument of Cardinal Ardicino della Porta, the recumbent figure of the prelate being in the Grotte of the Vatican. By the same sculptor is the Soranzo monument in S. Maria sopra Minerva and the tomb of Cardinal Valentino d'Austria di Montecale in Santa Sabina, which is the earliest in date (1483), the other two being of 1493 (Ardicino) and 1495 (Soranzo).

L'ARTE. Fasc. II. April, 1912.—DR. SCHMAROW concludes his article on Domenico Veneziano, and deals principally with the frescoes in the cathedral at Prato, Capella dell'Assunta, which he ascribes to this painter. Reference is made to the well-known female portraits at Berlin and Milan, which the writer attributes with Dr. Bode and other critics to D. Veneziano; he further ascribes to this painter the female portrait in London (National Gallery, No. 758), and confirms the attribution to Domenico (first made by Morelli) of *Two Saints* in Santa Croce at Florence attributed by Vasari to Andrea del Castagno. DR. SERAFINI studies the art of illumination in Umbria from the 14th to the 16th century. In this first article he deals with Umbrian miniaturists prior to the time of Perugino, among them Pierantonio di Niccolò da Pozzuolo (d. 1478), Giacomo Caravale and his brother Giovanni, the well-known artist who executed the illuminations of the choral books of S. Pietro at Perugia and was a member of the Painters' Guild in 1442, and others, including followers of Niccolò da Foligno and Piero della Francesca. DR. L. VENTURI gives some account of Italian works of art at S. Petersburg, in the course of which he touches upon the much discussed Benois *Madonna*, now usually regarded as an early and unfinished work by L. da Vinci; among other paintings mentioned are: a tondo in the collection of Prince Nicholas of Leuchtenberg, ascribed to Piero di Cosimo, the angel in which certainly bears a striking resemblance in type to the Magdalen of the Baracco collection (now in the National Gallery, Rome), and a great number of Venetian pictures. In reproducing the portrait of a young man, signed "Dominicus 1512", the writer points out the painter is Domenico Mancini, who is not to be identified with Domenico Capriolo. Other works by Mancini are known to the writer, among them a signed *Madonna* of 1511 in the sacristy of the Cathedral at Lendinara, a copy in part of Bellini with traces of Giorgionesque character. Of the fourteen pictures ascribed to Titian, only three are accepted as genuine. A portrait of a man by Palma Vecchio is reproduced and grouped with other works of the same period of Palma's career, in Venice, London and Berlin, but the writer omits to mention the portrait in the Alba Collection at Madrid, which shows the most intimate connection with the St. Petersburg portrait. The *Trinity* is considered a true and authentic masterpiece by Giorgione. In Sebastiano del Piombo's celebrated *Deposition* the writer was able to decipher the date 1516, and in referring to a *Pietà* by Cima in the collection of Count Paul Stroganoff, an interesting comparison is drawn between this picture and Sebastiano's early work in the Layard Collection. Attention is drawn to a curious portrait in the Kotchoubey Collection bearing the authentic signature of a painter hitherto totally unknown in the history of art, which has been discussed more fully in "Starry God" of February, 1912. DR. SCHUBRING deals with the Weber Collection and the phenomenal prices at the sale, surpassing any before obtained in Berlin salerooms. Several pictures are reproduced, among them the disputed Rembrandt, *The Woman taken in Adultery*, which the writer inclines to consider authentic and would date c. 1660.

Fase. III. June.—DR. SALMI gives an account of Romanesque carvings in the Casentino and in the upper Valdarno. DR. LIEBAERT writes on Spanish illuminated MSS., with special reference to the MS. of a book in the Ambrosiana at Milan, the author of which was Fra Alfonso de Oropesa, who lived at Toledo as General of his Order from 1457 to the year of his death, 1468, and wrote this book at the suggestion of the Archbishop. The paintings, good examples of the Hispano-Flemish school, must have been executed between 1464 and 1468. The Ambrosiana example, in which Fra Alfonso is represented kneeling before the Archbishop and offering the MS. to him, is considered to be the presentation copy. DR. GIGLIOLI in an interesting article identifies a portrait in the Pitti as that of Andrea Frizier (Frigerio), Chancellor of the Venetian Republic (d. 1584), by Timoretto; the mutilated inscription, with the name of the person portrayed and a fragment of a coat of arms, came to light after the recent restoration of the picture. Other portraits of Frizier are referred to and quotations are given from his biography by Piero Gradenigo di Santa Giustina. DR. FIOCCO writes on Paolo Farinato and his canvases in the Sanctuary of Frassinio near Peschiera which bear the name of the painter, the small shell, always tantamount to a signature in his pictures, and the dates respectively of 1560 and 1575. DR. CRISTOFANI draws attention to the fact that Pellegrino da San Daniele visited the church of S. Maria degli Angeli near Assisi in 1534 and recorded this in an inscription on the right outer wall of the Porziuncola. His visit must have taken place in August 2nd of that year, the day on which crowds from all parts flocked to the Porziuncola in order to obtain the celebrated Indulgence of the "Perdono". The letters P.P. at the end of the inscription are explained by the writer to mean "proprietate", and they probably have the same significance in the picture painted by Pellegrino in 1510 for the confraternity del Galzoli at Udine and now in the Venice Academy. This journey of Pellegrino to Central Italy is not recorded by Vasari, nor does any Umbrian document mention the Frinlian painter. MR. BRECK illustrates an early 15th-century sculpture in the Metropolitan Museum at New York, a work signed "Girardo fatapiara"; the writer identifies the artist with Gerardo di Mainardi, a Venetian sculptor of whose name he has no note in his day. DR. AYEN publishes a letter by G. F. Carolo (of 1543) and two by Battista Zelotti, which refer to the relations of both painters with the Mantuan Court in the 16th century. DR. L. VENTURI continues his article on Italian art at S. Petersburg, and DR. MARANGONI writes on the Bolognese painter Giov. Andrea Donducci called Il Mastelletta.

Fase. IV. August.—DR. SERAFINI in his second article on Umbrian miniature-painting treats of the Peruginian school and refers to illuminations by Perugino himself, one being a signed work in a codex known as *Hours* Albari, now in the collection of Mr. Yates Thompson; another, ascribed to Perugino by the writer, though other critics regard it as by Pinturicchio, is a miniature in the Vatican Library of the *Crucifixion* with the *Madonna* and *S. John*. Numerous other pages of illuminated MSS. are reproduced, commented on, and ascribed to Umbrian, Tuscan and Umbro-Florentine miniaturists. DR. FIOCCO writes on Sebastiano del Piombo and Cima, ascribes to the former the *Immaculata* of S. Thomas in San Nicola at Treviso, in the upper portion of which is repeated the principal motive of a picture by Cima, now in the National Gallery. The Treviso altar-piece is a youthful and in many particulars unsuccessful work of Sebastiano, earlier in date than the *Pietà* in the Layard Collection in which the colouring is warmer and the imitation of Cima has more personal note. FERRI AYEN writes on the chasuble, given (according to tradition) by Marcellus II to the Cathedral of Gubbio. It is evident, however, that the embroidery is much earlier in date than the time of Marcellus (raised to the Papacy in 1555), and Prof. Venturi considers that it was executed from designs of Justus of Ghent. The design of another chasuble, in the Cathedral at Orvieto, is ascribed to Signorelli and to the period when he was engaged upon the frescoes of the chapel of San Brizio. DR. L. VENTURI, in a further notice of Italian art at S. Petersburg, deals with sculpture. A small bronze by Bertoldo of a boy on a snail is reproduced, as well as numerous examples of sculpture by Antonio Lombardi from the Spitzer Collection, and the Stroganoff Museum at Moscow, which are identified as fragments of the decoration of the "Studiolo" of Alfonso Duke of Ferrara. The writer also refers to a group of 18th-century works by Count Bartolomeo Kastrelli, a sculptor unknown in Italy but

represented in Russia by many examples. Other articles on the Mond Collection (review of the second volume of the catalogue) and on the Badia di SS. Fiora and Lucilla at Arezzo.

RASSEGNA D'ARTE, June, 1912.—This number is devoted principally to the discussion of exhibitions. GUSTAV CASATI, the Editor, gives an account of the exhibition at Nice of paintings of the 15th and 16th centuries, and devotes special attention to the Brea family; DR. BORENUS in a well-illustrated article deals with the Winter exhibition of Venetian art at the Burlington Fine Arts Club; and DR. BARNESANT with the paintings seen at the castle of Saint' Angelo during the exhibition of 1911. DR. FIOCCO reproduces a drawing of the *Raising of Lazarus* in the Gallery at Ascoli Piceno which he attributes to Tintoretto. COUNT MALAGUZZI-VALENTI in an article entitled "Chi è lo Pseudo-Boccaccio?", claims to have solved the problem. In the collection of Signor Bazzero at Milan he discovered what he considers to be an indisputable example by the painter whose works are grouped under the name of "Pseudo-Boccaccio". It is signed *Io. Hes Augustinus Laudensis*, and is an early work (the earliest at present known, according to the writer) showing the painter's artistic descent from Bramante. Nothing hitherto has been known about the artist, but his identity seems now fairly well established.

ARCHIVIO STORICO LOMBARDO, Fasc. XXXIV, July, 1912.—The late PROF. EDMONDO SOLMI (one of the most brilliant exponents of the MSS. of Leonardo), whose death at the early age of thirty-four is an irreparable loss to art-historians, contributed to this number an important article on Leonardo and Macchiavelli. Among many interesting proofs of the friendship existing between the two men, the writer cites Macchiavelli's autograph account of the Battle of Angiara, found among Leonardo's MSS. in the Codex Atlanticus (f. 24 r.), written at a time when the artist was occupying himself with the subject for which he was to prepare a cartoon. Macchiavelli may therefore be regarded as the inspirer of this work. PROF. LUZIO, of Mantua, in a long article entitled, "Isabella d'Este di fronte a Giulio II. negli ultimi tre anni: suo pontificato", prints a number of unpublished letters in the Mantuan and other archives. Under "Varietà", DR. BISCARO treats of the trademarks of Milanese armourers in the 15th century and of the legal proceedings taken by Aloisio da Boltolego against Dionisio Negroni da Elio, for having fraudulently imitated and used the marks of the Boltolego family. On the other hand Tommaso, the brother of Dionisio, known as Missaglia, restrains Bernardo Solari and Bernardo Calvi, two master armourers, from using marks which would in any way resemble those of the Missaglia-Negroni. Thus Tommaso, who in the years 1420-1430 had become the "prince of Milanese armourers and purveyors of armour", retaliated upon all rivals for the very acts which he himself had in earlier days committed with impunity against the Boltolego family, greatly to their detriment. DR. BISCARO's documents throw a most interesting light upon conditions at this date and upon the copyright of makers' marks. DR. FUSI publishes an article entitled "Roberto Sansverino all'impresa di Napoli per Ferdinando I.", based upon documents contained in the Carteggio Sforzesco. Under "Appunti e Note", are the following interesting communications: DR. BISCARO contributes a supplementary note to his articles "I Maggiori dei Visconti signori di Milano". A brief reference to the Oratory of Donato del Conte contains the proofs that it was built by a representative of this family who died in 1491 and not, as conjectured by Count N. Pisani, by a Donato Bori called Del Conte, who was killed in trying to escape from his prison at Monza in 1477. The music in the fresco at Milan in the 15th century is touched upon; some account is given of a treatise on tuning in the sixteenth by a goldsmith of Cremona, a MS. hitherto unknown to bibliographers in the Vatican (Cod. Vatic. Urbin. 1231), in handwriting of the 17th century; and Marco Antonio Dal Re, an 18th-century engraver of Bologna who settled at Milan c. 1725, is dealt with in a brief biographical note.

MADONNA VERONA. Fasc. 21, 1912.—This admirable little periodical contains as usual much valuable data for students of the school of Verona. DR. MAZZANTI in an article of which further instalments are promised, publishes a number of documentary notices concerning the Badile family. DR. TUA draws up a list of paintings of the school of Verona prior to the advent of Paolo Veronese, arranged in alphabetical order and dealing only with such works as can be ascribed with absolute certainty to given painters. DR. MAZZI publishes entries of the 15th century from

the Estimi and Anagrafi in Veronese archives, arranged in alphabetical order. It would be well if every other Italian town followed this excellent example; the results would be of incalculable value to art-historians in the future. An article entitled "Paolo Callari pittore 1703-1835" deals with the life and works of this artist.

Fasc. 22.—DR. MAZZANTI continues his notices of the Badile family and deals at great length with the life and works of Antonio, one of whose earliest paintings (Museo Civico, Verona) was formerly ascribed to various artists, but the monogram of Antonio Badile has now been discovered on the picture. DR. MAZZI continues the publication of entries from the Estimi and Anagrafi, giving this time notices of miniaturists and scribes. A further instalment of DR. TUA's catalogue of painters of Verona extends to Giannaria Falconetti. DR. AVENA writes on Paolo Sompolice of Verona, court painter at Mantua and Parma in the 17th century.

FELIX RAVENNA. Fasc. 2, April 1911.—DR. SANTO MURATORI continues his article on anonymous coins of Ravenna, bearing the legend "Felix Ravenna". A quotation is published from a letter written by FATHER JOSEPH BRAUN to Fr. Corrado Ricci, relating to the chausse of S. Giovanni Angiole at Ravenna; the material of which it is composed is said by the writer to be what the Germans call "geritzte Broccatelle", which was in use in the 11th and 12th centuries. The embroidery is held to be Sicilian, executed between 1150 and 1200. MR. FREY writes on the growth of the dramatic idea in Medieval art.

Fasc. 3, July.—DR. BERNICOLI begins a series of articles on Art and Artists at Ravenna, dealing in this first instalment with ceramic art. Numerous documentary notices are given showing that "l'arte del fuoco", as it has been termed, flourished at Ravenna in very early times, that a remarkable development took place towards the end of the 13th century, and that that tradition continued to flourish uninterruptedly up to the 16th century. MGR. RASPONT has a note on the fragment of an episcopal chronicle dating from 1058; mention is made in it of the building erected at Ravenna under Archbishop Gebardo (1027-1041). A short article deals with the tomb of Galla Placidia and its recent restoration.

Fasc. 4.—DR. BERNICOLI in his second article on ceramic art deals with the 16th century and publishes a number of interesting notices from the archives at Ravenna and from other sources. DR. BALLARON continues his account of the tiles in the Campanile di S. Apollinare Nuovo at Ravenna (began in Fasc. 1). He believes that the ceramic decoration is Hispano-moresque of the 13th century, coeval with the building of the tower and not a later addition; he points out certain tiles in the Kunstgewerbe Museum at Berlin, as in all probability identical with those now missing from the South-east wall of the tower. The agreement in dimensions, design and other particulars is remarkable. They were formerly in the Castellani Collection, and were said to have come originally from some church in Central Italy, all of which seems to corroborate DR. Ballardini's theory.

## RECENT ART PUBLICATIONS\*

### ART HISTORY

- FENOLLOSA (E.). Epochs of Chinese and Japanese art. 2 vols. (10 x 7) London (Heinemann), 35s. net. Illus.  
SEPP (H.). Bibliographie der bayerischen Kunstgeschichte. Nachtrag für 1906-1910. (10 x 7) Straßburg (Heitz).  
SCHROEDER (H.). Ansätze und Nachweise zur Maler-Kunstgeschichte. (11 x 8) Mainz (Wilkens), 10 M. 50 pfenigs.  
PICHART in Russia. Edited by Charles Holme. (11 x 8) London ("The Studio"), 5s. net. Illus.  
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- LAZAR (H.). Die beiden Wurzeln der Kreuzfixierung. (12 x 8) Straßburg (Heitz), 3 M. 50. Illus.  
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### TOPOGRAPHICAL ANTIQUITIES

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\*Sizes (height x width) in inches.

## Reviews and Notices

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# THE JOURNEY OF THE THREE KINGS BY SASSETTA BY ROGER FRY

**S**ASSETTA is one of those minor artists who claims a peculiar position, a curiously intimate and personal one, in the affections. The history of art would have been almost the same if he had not existed. We do not rely on him for the revelation of any essential truth of form or any great discovery in design. He is rather a storyteller who uses the pictorial form. None the less there are many greater artists who claim our respect and admiration but towards whom we cannot extend anything of the peculiar affectionate sympathy that Sassetta hardly ever fails to arouse. For a long time his personality was almost completely overshadowed by that of better-known artists, and it was in the pages of *The Burlington Magazine*<sup>1</sup> that Mr. Berenson and Mr. Langton Douglas first made him known. To what Mr. Berenson said in those articles there is no need to add anything here. Indeed, his main thesis that in Sassetta we get the completest expression in art of the Franciscan spirit is singularly borne out by the beautiful little panel [PLATE] published for the first time here through the kindness of the Marchioness of Crewe, to whom it belongs. Certainly here the gay serenity of the Franciscan spirit illumines everything. There is a childlike play-

fulness and abandonment about the whole scene. The long procession winds down the mountain road, stirring up the dust as it moves smartly along. The pilgrims are not at all impressed with the solemnity of the occasion; their expansive rapid gestures express rather their simple pleasure in the journey itself, heightened by the joy of anticipation. They are as merry and talkative as countrymen going to a fair. The leaders turn now and again to look at the star which Sassetta with a charming literalness imagines not as fixed in the sky over Bethlehem, but much more serviceably moving its flickering radiance along the road in front of them, waiting round the corner of each bend in the mountain road till the cavalcade has taken the direction. I take it to be just dawn; the figures are already clearly silhouetted on the road, but the opposite hillside is still enveloped in a cool, grey gloom, while the pearly light is spreading upwards over the clear, dark sky. In the sky itself, but newly caught by the rays of growing light, we can just make out a great flock of swans hurrying high up overhead on their way to Bethlehem—an invention that only the delicate sympathy of a Franciscan artist could have conceived.

This picture has been traditionally ascribed to Paolo Uccello, but it bears so unmistakably in every part the stamp of Sassetta's peculiar charm that I need not point out in detail the reasons which lead me to give it to him.

<sup>1</sup> *A Sienese Painter of the Franciscan Legend*, by Bernhard Berenson (Vol. iv, pp. 13, 19-32); *A Note on Recent Criticism of the Art of Sassetta* (Vol. iv, p. 205).

## NOTES ON ITALIAN MEDALS—XIII\*

BY G. F. HILL

### SOME FLORENTINE MEDALS

**A** MEDAL of one Pandolfo, whose surname is not given, has long been in the Victoria and Albert Museum. As an example, though not fine, of Florentine work of the end of the 15th century, it is worth illustrating [PLATE I, A], since the more such pieces are made accessible, the nearer we shall be to defining the true limits of the work of Niccolò Fiorentino. This piece may safely be regarded as outside those limits. The inscription reads · PANDVLPVHS · IANO INTIS · SVE · XXVIII·; the middle portion is evidently intended for i(n) a(n)no (æta)tis. The blunder is probably not original, but due to a second casting by an illiterate person. On the reverse is a human skull between two crosses—a type which has gained for the medal a place in Dr. Parkes Weber's "Aspects of Death in Art".<sup>1</sup> The inscription is O(mn)IVM RERVIVICISSITVDO.

The same reverse, without the inscription,

\* For previous articles see Vol. xx, p. 200, and Vol. xix, p. 138, where will be found a full list up to that date.  
<sup>1</sup> P. 69.

occurs with the portrait of an unknown person in the Paris Cabinet [PLATE I, B].<sup>2</sup> Armand describes the objects on either side of the bust on this anonymous medal as arrow-heads; this they do not seem to be, though I cannot say what else they are. The bust is a fine one—much finer than that of Pandolfo—and comes very close to the series of French officers in the suite of Charles VIII, of whom medals were made in Florence in 1494.<sup>3</sup>

As these Frenchmen have been mentioned, I may note that another fine Florentine medal, in the Berlin Museum,<sup>4</sup> seems to belong to the same series. The inscription on the obverse has been obliterated; only the letters G V Y . . V R . . are legible. The reverse is from the same model which was used for the medal of Giovanni Tornabuoni by the "Hope Medallist", but of the legend FIRMAVI only the last three letters are visible. There are also traces of the inscriptions [I] SPER[O IN DEO] and AV BESOING [S I] L FAULT.

<sup>2</sup> Armand II, p. 78, 27.

<sup>3</sup> Heiss, *Niccolò Spinelli*, etc., Pl. II and III.

<sup>4</sup> Friedländer, *Die ital. Schatzmünzen*, p. 155, No. 42, Pl. XXX; Armand I, p. 96, No. 14.

## Notes on Italian Medals

I would point out, merely as a suggestion to be followed up, that the remains of the obverse inscription seem to indicate some follower of Charles VIII named "Guy", and that the letters VR would also not be inconsistent with the name of Guy d'Aurillac. This man was notary and secretary of the king, and was with him at Amboise on 24th January, 1494, and 8th March, 1496;<sup>5</sup> but whether he went to Italy I do not know.

If this medal certainly represents one of the Frenchmen, there can be no doubt that the Frenchmen's portraits and those with the Hope reverse were made in the same workshop; whether that was Niccolò Fiorentino's is another question.

Another medal [PLATE I, C] which was made either in Florence or in Rome, at the time (about 1485-90) when Florentine influence was at its strongest there, represents the Ferrarese historian Peregrino Prisciano.<sup>6</sup> Unfortunately the only two specimens known to me (Paris and London) are late and indifferent casts; of the two, the London specimen is slightly the better, although an alien reverse (the Pegasus of Cellini's Bembò medal) was added when the cast was made, some time in the late 16th century. The inscription of the obverse should apparently be expanded into PEREGR(ino) PRISCIA(n)o FERRA(riensi) RO(mano) EQVI(t)i COM(iti)Q(ue). Presumably Prisciano was a Count Palatine; and the medal may have been made on some visit to Rome when he received this dignity, or at Florence on his way through. Dr. Bode has stated a theory that Niccolò Fiorentino visited Rome about 1485 and there modelled the portraits of a number of people, including that of the Englishman John Kendal. Assuming this theory to be correct, it is difficult to say of the portrait of Prisciano, in the comparatively poor reproductions of it which have survived, whether it is worthy to rank with the undoubted creations of Niccolò Fiorentino; and it is perhaps best to leave it for the present with the label "Florentine School".

One of the finest productions of that school is a unique portrait in lead of the humanist Sebastiano Salvini, in the possession of the Società Colombaria at Florence, reproduced on a reduced scale in PLATE II, G. As the description and illustration of this striking medal, which by the courtesy of the Society I have been privileged to give in its "Proceedings"<sup>7</sup> are not likely to meet the eye of many readers of *The Burlington Magazine*, I may be allowed to repeat here that the readings of Armand<sup>8</sup> and Poggi<sup>9</sup> should be amended to "Magister

Sebastianus Salvinus qui semper sectatus est eam que circ . . . at ambitum celi sola", and that the object of Salvini's pursuit was Wisdom (Ecclesiasticus XXIV, 8). The portrait seems to me not to be the work of any known medallist, but rather of some good sculptor of 1480-1500 who was trying his hand at a portrait-plaque on a small scale.

The Venetian Gioacchino della Torre, the General of the Dominicans, who in 1498 sentenced Savonarola, is represented on a fine medal in the British Museum [PLATE I, D], which has been attributed by Bode to Niccolò Fiorentino. Everyone will, at any rate, admit its Florentine origin. It has all the strength and all the weakness of the Florentine work of the end of the 15th century; the bust is fine and characteristic, the reverse design clumsy and ineffective. Armand<sup>10</sup> has fallen into a slight confusion in cataloguing this specimen and a variety which was in his own collection.<sup>11</sup> He describes the London specimen as bearing the date 1498, whereas it is undated. But his own specimen, which has as its reverse a dagger, has the date incised on the truncation of the bust. What, further, he has failed to notice is that his own specimen is a very bad and late after-cast, much tooled, and entirely valueless. The form of the "8" in the date—which was doubtless incised by the man who made the cast as the year when the Dominican visited Florence—is a form which is not found in the 15th century.<sup>12</sup> The dagger on the reverse is a grotesque piece of bungling, and the whole piece should be excluded from any critical list of Italian medals.

Yet another medal which will have to be considered by the critic who essays to describe the work of Niccolò Fiorentino is one of 1493, which I know only from the engraving in the "Ricordi Storici di Filippo di Cini Rinuccini", from which Armand<sup>13</sup> has described it. It represents Alamanno Rinuccini at the age of about seventy-four (being dated 1493), and seems, from the engraving, to be good Florentine work of the time.

On the other hand, since a remark of Armand's, to the effect that the reverse of the medal of Thomas Bakacs [PLATE II, E] is imitated from the Fortune who appears on so many medals of the Florentine school, might raise expectations of something in the Florentine style, it should be said that it is only in subject, and not in style, that there is any imitation. The medal has nothing Florentine in it, and was probably made in North Italy, or even perhaps north of the Alps. It was cast between 1500 and 1521, for Bakacs is described as cardinal and primate of Hungary.

<sup>5</sup> II, p. 71, Nos. 9, 10.

<sup>6</sup> I owe a cast of this to the kindness of M. de Foville.

<sup>7</sup> Hill, *On the Early Use of Arabic Numerals in Archaeologia*, LXII, p. 147, note 4.

<sup>8</sup> III, 171 D.

<sup>5</sup> Félicier, *Lettres de Charles VIII*, IV, p. 6; V, p. 28. Another Guy who is mentioned in the documents of the time is Guy de Rochefort, Seigneur de l'Abergement, Chancellor of France.

<sup>6</sup> Armand II, 45, 14. The specimen illustrated here measures 69 mm.

<sup>7</sup> *Atti della Soc. Colomb.*, 1909-1910.

<sup>8</sup> III, 171, E.

<sup>9</sup> *Catalogo delle Medaglie della Soc. Colombaria*, p. 87.

A



B



C



A



D



D









## Notes on Italian Medals

GIROLAMO, COUNT OF PANICO, AND POMPEO LUDOVISI. BY CAVINO

This medal [PLATE II, F] is a little more interesting than the majority of the works of Giovanni dal Cavino, whose portraits of his contemporaries have usually little to recommend them beyond the fact that they are by the same hand as the best-known series of forgeries of Roman coins. On the obverse are the busts jugate to left of the Paduan Girolamo, Count of Panico, bearded, in plain robe, and the Bolognese Pompeo di Ludovico Ludovisi, also bearded, in embroidered dress. The inscription is HIERONIMVS PANICVS · PAT · POMPEIVS LODOVISIVS · BON · and on the reverse is the inscription ET NOS ET TVA SIGNA PIVS TVTARE COLENTES.<sup>14</sup> The type is an elaborate heraldic device; the difficulty of finding English terms for the peculiarities of Italian heraldry must be my excuse if the following description sounds amateurish. Two shields of arms, one above the other. The lower: three bends enhanced; on a chief, S P Q R (for Ludovisi), impaling: a lion rampant chequy, having a rose in his ear (for Panico); surmounted by two helms, having for crests the dexter a camel, bridled, the sinister a lion rampant chequy. The upper: quarterly: 1, a cross; 2 and 3, barry of four; 4, a lion rampant; on a chief an eagle displayed; on a superior chief the papal tiara surmounting two keys in saltire. Surmounting the shield a cardinal's hat over a cross pattée (for Pio di Carpi).

The piece has a *granitura* or border of dots on both sides, is 39.5 mm. in diameter, and, like most of Cavino's, is struck.

The Pompeo Ludovisi in question is the man who in 1536 received from Paul III the title of Count for himself and his descendants, and died in 1565. Count Girolamo da Panico was a poet, and wrote in both Greek and Latin. The Pio referred to by the inscription (PIVS) and by the upper shield appears to be the Cardinal Rodolfo, who died in 1564. On his monument in S. Trinità de' Monti in Rome the arms are represented in a similar way. The charge on what—because I do not know what else to call it—is described as a "superior chief", belongs to the Gonfalonier of the Church, and should properly be charged on a pale over the quarters.

Such is the reverse type which Armand briefly describes as "deux écussons". What relation between the two counts and the Cardinal Rodolfo Pio prompted the execution of this medal I do not know; perhaps a better equipped genealogist will follow up the problem.

The specimen illustrated is in the British Museum and seems to be the only one that has been published. The same double portrait also

occurs with a reverse (GENIO BENEVOLENTIAE DVLCIS) which was probably not intended for it, but for the portrait of the Paduan juriconsult Giov. Antonio Dolce.

Before leaving the subject of Cavino, I take the opportunity of noting another addition to the list of his portraits of his contemporaries. Regling has already noticed in his admirable catalogue of the Lanna collection (No. 331) that the manner of Cavino is to be discerned in the medal of Gabriele Taddini of Bergamo (or rather Martinengo), an architect and engineer, who was born in 1480 and died in 1543.<sup>15</sup> The medal is thoroughly characteristic of Cavino's old style. Taddini is described as captain-general of the Emperor's artillery. On the reverse is a battery of four guns, with the inscription VBI RATIO IBI FORTVNA P(ro)FVGA and the date MCCCCXXXVIII. This adds another to the four dates (1539, 1540, 1554, 1565) already known on Cavino's medals. Regling expands the abbreviation into *Perfuga* (a deserter) instead of *Profuga* (put to flight), which seems to be more correct.

GIROLAMO VIDA. BY TEGNIZA

The medal of Girolamo Vida<sup>16</sup> illustrated in PLATE II, H, is not rare, but no one seems to have noticed that it bears an artist's signature, until Mr. W. T. Ready discovered one on this specimen in Mr. Oppenheimer's collection. Even this was not easy to make out, but our combined efforts eventually produced the reading TEGNIZA CREMON. That this is correct admits of little doubt. Vida was himself a Cremonese, and the very unusual name Tegnizzi is given by Grasselli<sup>17</sup> among the Cremonese artists, although the man he mentions under this heading belongs to an earlier period than the artist of Vida's medal, being, indeed, a sculptor of the 14th century.

The medal, which is cast, and measures 43 mm., describes Vida as bishop of Alba, to which see he was elected in 1533; behind his bust are a mitre and the head of a crozier. On the reverse he is seated writing at a table, and is crowned by Virtue (?); on the left are a tall pyramid and a column. The inscription is NON-STEMMA-SEDI-VIRTVS.

Vida (whose full baptismal name was Marco Girolamo) was born in 1470, and became bishop of Alba in Piedmont in his sixty-second year, in 1533. He died there in 1566.

Another medal<sup>18</sup> of the same man, with the reverse legend QVOS AMARVNT DII and the type of Pegasus springing from a rock, is smaller in diameter (38.5 mm.); but the bust appears to be

<sup>14</sup> Armand II, 176, 15; III, 234 d.

<sup>15</sup> Armand II, 161, 10.

<sup>16</sup> *Abecedario biogr. dei Pittori . . . Cremonesi* (1827), p. 246.

<sup>17</sup> *Aristus, Cremona Liter.*, II, p. 105; Armand II, 161, 17 (38 mm.); Berlin, *Katal. Simon*, 382 (37.5 mm.); *Katal. Lobbecke*, 151 (38.5 mm.).

<sup>18</sup> Armand I, p. 183, No. 26, not recognizing the fact that this inscription is a hexameter, begins it with TVTARE.

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from the same model as the one signed by Tegniza, as will be clear from the illustration in PLATE II, 1 of the Berlin specimen.<sup>10</sup> If so, two medals are to

<sup>10</sup> I have to thank Dr. Menadier for a cast of this piece.

be credited to Tegniza or Tegnizzi; he was not a great artist, certainly, but it is satisfactory to be able to remove two more medals from Armand's second volume to his first.

## DUCCIO DI BUONINSEGNA AND HIS SCHOOL IN THE MOSTRA DI DUCCIO AT SIENA BY GIACOMO DE NICOLA \*

**T**HE first requisite for the study of the revival of Italian painting which originated in Central Italy at the end of the 13th century is the knowledge of Duccio. In this respect his art is nearly as important as Cimabue's and Giotto's, and even more important than Pietro Cavallini's, since that may be said to have remained without succession, owing to the calamities which befell Rome in the 14th century, mainly due to the removal of the papal court to Avignon. The three schools, the Roman, the Sienese and the Florentine, rose independently of each other from the common basis of Italo-Byzantine painting, but the certainty of Cimabue's presence in Rome and of Duccio's and Ugolino's in Florence, the probability of Giotto's presence in Siena,<sup>1</sup> and the frequent conjunction of their works in Pisa, Naples, Assisi and elsewhere lead us not to regard each master separately, but rather to unite them in one wider range of vision.

The effects of such relations culminate in the problem of the *Madonna Rucellai* of Santa Maria Novella in Florence. We are still disputing, although we have been long debating, the claims of Cimabue, to whom the picture is assigned by tradition, of Duccio, to whom the majority of modern critics attribute it, and of some imitator of Duccio for whom it is claimed by the small group of students to which I belong. So, conversely, any serious study of Duccio involves an examination of the whole problem of the origins of Italian painting.

Siena has just offered the opportunities for such an investigation. The Sienese determined to celebrate the secentenary of the completion of Duccio's principal work, the *Maestà*, which is reckoned to have been finished on the 9th of June, 1311, by gathering round it in the Museo dell'Opera of the Duomo a full series of other works by Duccio and his school. Private owners and the Sienese and Florentine country churches contributed to the exhibition. It was impossible for the series to be completed, for who would dare to

remove the *Madonna Rucellai* from the chapel in Santa Maria Novella, or Segna's ancona from the Collegiata di Castiglion Fiorentino? And who would dare even to suggest the loan of the fragment of the *Maestà* from the National Gallery? Moreover, the experiences of former exhibitions in Italy have quite rightly disinclined the Ministry of Public Instruction from liberality in granting permission for the transference of works of art. The best photographic reproductions, therefore, had to supply the place of the numerous paintings which were necessarily absent.

But the exhibition, even as it stood, has brought to light many paintings hitherto unknown; reunited fragments once parts of a single whole, which had long been scattered in various places; demonstrated that some established attributions are unfounded, and established others. I propose to give here an account of the principal results of such investigations, illustrated with reproductions of some pictures which have never been published before.

We have only one picture attributable to Duccio with absolute certainty, on the strength of documents and a signature, namely, the *Maestà*. A single painting, therefore, is our sole point of comparison for the critical attribution of other Ducciesque works, and this example represents the master's activity at the period of his maturity, 1308 to 1311. Did he attain to the plenitude of the *Maestà* through degrees of development, as we should suppose, or did he spring out of the Italo-Byzantine school, full grown? This is what we do not know from the evidence of the only documents which we possess; and this is why we must strictly exclude from the *corpus* of the master's genuine works all the paintings stylistically at variance with the *Maestà*.

By submitting the *Madonna Rucellai* to this criterion, its authorship is negatively decided, in spite of the well-known document and any others which may yet appear; its derivation from Duccio can be demonstrated, but it cannot be by his hand.

If we continue to apply analysis with equal severity, very few certified works of Duccio will remain. Besides the *Maestà*, I cannot point to more than three in the exhibition, which means, in the whole of the Sienese. Two of them are in the Galleria di Siena, and the third in the church of

\* Translated for the author from the Italian.

<sup>1</sup> That is to say, the Parigiotto (by abbreviation Giotto) who, with Buonaventura di Bartolomeo, values the reverse side of Duccio's *Maestà*, may be supposed to be none other than the famous Giotto (see the document in Milanese, Doc. Sen. I, p. 178).



(A) CENTRE OF TREVISO; SCHOOL OF DUCCIO; GALLERIA DI SIENA







(15) HERE ASCRIBED TO Duccio. MONTETULCIANO



(17) THE EMPEROR COLONNATO. MONTETULCIANO



(19) 31. NICCOLO DI SEGNA. MRS. CHARLES FOESER'S COLLECTION, FLORENCE



(F) MADONNA AND CHILD WITH SAINTS, POLYPTYCH; SCHOOL OF TADDEO; PIEVE OF MONTERONI-BLETTI



(G) MADONNA AND CHILD WITH INTERLARDING; HERE ASSIGNED TO TADDEO; COMPASSO DI MISERICORDIA, SAN CASIANO



(H) MADONNA AND CHILD WITH INTERLARDING; HERE ASSIGNED TO TADDEO; COMPASSO DI MISERICORDIA, SAN CASIANO



## Duccio di Buoninsegna

Santa Maria at Montepulciano. Those in the Galleria are No. 20, the minute panel, exquisite in colour and expression, *The Madonna adored by Three Franciscans*, and No. 47, the great complete polyptych which came from the Ospedale della Scala. These two paintings are perfectly well known, but the *Madonna* of Montepulciano [PLATE II, B] made its first appearance to students at the Exhibition. No one, not excepting Brogi in his "Inventario"<sup>2</sup> has ever pointed it out before even under another name. Its ordinary position is over an altar on the gospel side, the first as you enter the church. It is covered with a 17th-century canvas, which leaves it partly visible through a rectangular aperture in the middle. It was perhaps under this treatment, frequent in the 17th and 18th centuries, that the painting was damaged by having its base reduced by about 20 centimetres, and the Virgin's mantle daubed with sky-blue and her tunic with red.<sup>3</sup> However, the Virgin's face and almost the whole Infant remain in perfect preservation. The proportions in the group at Montepulciano are, as in the *Maestà*, a little larger than life. The action of the Mother in both pictures, bending over the Infant on her left knee, as He turns towards the spectator, is analogous, and He holds His Mother's veil in His hand at Montepulciano in the identical attitude in which He holds His own mantle in the *Maestà*. The similarity between the two Virgins, then, strikes us immediately and spontaneously, and thus helps towards certain reconstructions in the *Maestà*, for the face of the Virgin in that great picture is utterly ruined by clumsy repainting, while at Montepulciano it is perfectly unchanged, ivory white faintly touched with red on the cheeks, and delicately degraded by ashen shadows. If, then, we merely apply in imagination the painting of the Madonna's face at Montepulciano to her pose in the *Maestà* we at once restore her to Duccio's sole certain masterpiece in all her noble beauty.

The qualities of the newly discovered painting of Montepulciano are not to be found in the triptych, No. 35 of the Galleria di Siena [PLATE I, A], representing *The Madonna Enthroned among Angels and Saints* in the central panel, with *The Annunciation* and *The Coronation* above it, and three scenes from the life of Christ on each of the shutters. Certain iconographic tests, such as the presence of the Virgin in *The Flagellation*, the position of S. John in *The Crucifixion* in the group under the right hand of Christ, arrangements quite foreign to Duccio, who is always most compliant to

tradition; the technique by which the colour is applied over the gold ground<sup>4</sup> to an extent never practised by him; the presentment of the dramatic element in the episodes of the Passion by external means, such as gesture, rather than by the expression of intimate feeling; certain relics of archaism discarded in his work; certain differences in the types—all these diversities convince me that the triptych, fine and beautiful as it otherwise is, cannot be retained among Duccio's own works.<sup>5</sup>

Throughout quite another very large group it is easier to perceive than to explain the distinction between the pupils and the master. I do not, indeed, say that analysis cannot be successfully applied to such paintings, for that would be a heresy against the canons of art-criticism, but I do maintain that the differences in form between these and their prototype are often so little apparent that a first judgment is likely to be formed from the lack in the imitators of the spiritual content proper to the master—that is to say, from the synthetic effect produced upon ourselves—rather than from the slow processes of analysis.

The *Madonna* of Asciano [PLATE II, C] is one of the best preserved works of this group, now that the dark green mantle emphasized with gold (as in the *Madonna* at Montepulciano) has been relieved of the coat of sky-blue laid over it later; and it is also one of the most beautiful. But observe that, though the Virgin's face corresponds, line for line, with the Saint Agnes's in the *Maestà*, the clumsy forms and spiritless expression of the Infant betray the inferiority of an imitator. By the same master is the *Madonna* (No. 583) of the Galleria di Siena, in which the Infant is more lively, but the type of the Virgin still farther removed from Duccio's. Perhaps the polyptych, No. 28, in the same gallery, is by the same hand also; at any rate, it is a painting of the group very near Duccio. Into this category, which we may call Duccio's *bottega*, return also a *Madonna* in a church called La Grotta, near Siena, a painting which we should be able to appreciate much better if it had not been deteriorated, particularly by a coat of bad copal varnish; and another *Madonna*, belonging to the Contessa Tadini-Buoninsegni in Florence, very delicately painted and tender in feeling, like the little Stroganov picture.

Massarello, Mino, Guarnieri, Giovanni di Duccio—how many names of painters contemporary with Duccio, and no doubt his pupils or imitators, are preserved in the "Archivio di Stato" in Siena! And no work of theirs has come down to us, or,

<sup>2</sup> *Inventario generale degli oggetti d'arte della provincia di Siena*, Siena, 1897.

<sup>3</sup> On the occasion of the Mostra several paintings were properly restored to their original state. Thus when the sky-blue of the Madonna's mantle at Montepulciano had been removed, the original dark green, although damaged, re-appeared.

<sup>4</sup> This technique has caused considerable damage to the picture, because the colour, not having been applied in tempera strong enough to adhere to the metal, has come off in large quantities.

<sup>5</sup> Weigelt also rejects the attribution to Duccio in his recent book. Weigelt (Curt. H.), *Duccio di Buoninsegna*, Leipzig, 1911, pp. 194-5.

## Duccio di Buoninsegna

rather, their work really remains concealed in those Ducciesque productions, the anonymity of which may be dispelled to-morrow by the re-appearance of a signature or a document.

Quite distinct personalities of the Ducciesque type begin to take form in Segna and Ugolino. Segna softens Duccio; it might be said that his function in the progress of Sienese art was to serve as the natural transition from Duccio to Simone Martini. But in softening Duccio's forms he weakens the soul. In his relation to Duccio he reminds us of Lippo Memmi's relation to Simone Martini; the parallel has perfect analogies. Where Segna approaches Duccio nearest, and at the same time is best distinguished from him, is in a large picture in the cathedral of Massa Marittima, which he finished in 1316. It is painted on both sides of the panel, the back divided into many rectangular compartments containing scenes from the life of Christ, and the whole work is a simplified copy of the *Maestà*.<sup>6</sup> The wretched condition into which this precious painting, now undergoing restoration, had been allowed to fall prevented its inclusion in the exhibition. Among the little-known work of Segna the exhibition offered a *Madonna and Child* belonging to Mr. Charles Loeser in Florence [PLATE II, D]. It is a charming and well-preserved figure, retrieved by the skilful care of the distinguished restorer, Signor Cavenaghi, in which the delicacy of the modelling and the tenderness of the expression emphasize the influence of Memmi more, perhaps, than in any other of Segna's works.

Ugolino modifies Duccio's examples in a sense directly opposite to Segna's. He lengthens and attenuates the figures, clothes them amply in drapery falling in an abundance of broken folds, and endows them with an energy exceeding Duccio's. This energy he perhaps derived largely from Giovanni Pisano, for his type of the bearded man, notably S. Paul, for example, corresponds exactly with Giovanni's as expressed in the statues on the façade of the Duomo of Siena, restless, tortured, the beard bristling from the full cheeks. In the drapery Ugolino accentuates the natural tendency to gothicism in the school of Duccio; he has more taste than the rest for undulating movement in the edges of the drapery, for multiplied and twisted folds, and for variation in the motives of the grouping and the arrangement of the Virgin's veil. He thus seems in this respect in advance of his times, belonging to the beginning of the 15th rather than of the 14th century. All this Ugolino reveals to us plainly by the fragments of the only picture by him for which we have documentary evidence, the one which he painted for the church of Santa Croce in Florence, of which part is now in the Kaiser-Friedrich Museum, part

in the National Gallery, and others in private collections.

After these fragments, the next most certain examples of his work yet discovered are the three paintings which the Exhibition owed to the Compagnia della Misericordia of San Casciano, Val di Pesa, namely, *S. Peter* and *S. Francis*, half-length, and a *Madonna* enthroned with the Infant and a diminutive donor praying on his knees at the foot of the throne [PLATE III, F]. The *S. Peter* is identical with the figure of S. Peter in the Santa Croce picture which is now at Berlin. The *S. Francis* is of the same dimensions as the *S. Peter*, 70 by 40 cm., the same in decorative detail, by the same hand, and, indeed, a fragment of the same picture. In the *Madonna* also, although we cannot imagine that it was the centre of a polyptych of which the two saints formed part, we find accentuated all the characteristics proper to Ugolino. So I think that the attribution of the three fragments which is made here for the first time<sup>7</sup> will be accepted without hesitation. Ugolino thus adds to his *œuvre* paintings in a rare state of preservation. Not one of the last coats is lost; the painting might have been finished yesterday, if the colour had not been lost here and there in the *Madonna*, principally through the application of crowns and other votive offerings. As well as being among the best preserved of the Ducciesque paintings, these panels are also among the most beautiful. The boldness with which the S. Peter confronts the spectator, the poverty personified in S. Francis clad in the ample folds of his heavy frock, the mobile grace of the Virgin's veil and the Infant's tunic, and especially the incisive naturalism in the donor's portrait,<sup>8</sup> place the art and technique of Ugolino on a level with the achievement of the greatest trecentisti.

I find another unknown work by Ugolino, in a polyptych, not included in the exhibition, which stands over the altar in the chapel of the Castello di Brolio in Chianti. It came from the neighbouring pieve of San Polo, which is under the patronage of the Ricasoli who own the Castello. It was still in San Polo when Brogi described it,<sup>9</sup> and compared it to the manner of Segna. It is constructed in the form usual in polyptychs of the period. It represents the Madonna and Child in the centre, with SS. Peter and Paul on one side, and SS. John the Baptist and the Evangelist on the other, all half-length under pointed arcading. Above, in the five cusps, are the half-length figures of God the Father in the act of benediction, and

<sup>7</sup> The *Madonna* was called merely "School of Duccio" by Mr. Mason Perkins in the edition of Crowe and Cavalcaselle edited by Hutton; London, Dent, 1909, Vol. II, p. 22, note 3.

<sup>8</sup> The emaciated face, the aquiline nose and the upturned chin give the profile a strange resemblance to the conventional type of Dante, so that the figure is called by the people of San Casciano "il Dantino".

<sup>9</sup> *Op. cit.*, p. 179.

<sup>6</sup> De Nicola (Giacomo), *Una copia di Segna di Tura della Maestà di Duccio in L'Arte*, 1912, fasc. I, p. 21, etc.

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of four angels. Part of the back-ground, the arcing, and the cusps with the pinnacles between them have been entirely regilt, but the colour has not been touched. For this reason, and because a counterpart of every figure has now been found in works certified to Ugolino, such as the pictures at San Casciano and Berlin, it is easy to recognize his authorship in this Brolio triptych.

Contrary, indeed, to the opinion of Cavalcaselle,<sup>10</sup> I do not believe that the polyptych, No. 8 of the Museo di Santa Croce in Florence, is by the hand of Ugolino himself. I am convinced of this, among other reasons, by a triptych (demonstrably by the same artist, when we compare the two arid, heavy and ill-formed infants) which was discovered and put together on the occasion of the Exhibition. The central panel, *The Madonna and Child*, comes from the pieve of Fogliano, near Siena, and the two side panels *San Galgano* and *San' Ausano* from the Galleria di Siena, No. 43 and 44. The triptych of Fogliano, as we may now call it, is by a follower of Ugolino, although the current attribution is to Segna.<sup>11</sup>

Our knowledge of Ugolino is extended by other paintings related to him, and particularly by a triptych in San Giovan d'Asso, and the beautiful polyptych of the pieve of Monterongifoli [PLATE III, E]. A picture at Lucignano in Val di Chiana ascribed to Segna cannot be referred to one rather than another of the known pupils of Duccio. In fact, the facture is clumsy, and the principal interest is concentrated on decorative details, such as the throne in imitation of verdognolo marble with red cornices, covered with a red cloth fringed with gold and lined with ermine, or in a secondary figure, the portrait of the devotee whom an inscription on the steps to the throne calls "Madonna Mucia moglie che fu di Guerrino Ciantani".

In Segna, as we have seen, and also in the master of the polyptych of Monterongifoli, a little of Simone Martini is woven over a Ducciesque foundation. In other followers of Duccio, and these are the most numerous, Pietro Lorenzetti is superimposed instead. The followers of Duccio, encouraged by the growing fortune of these two pupils, began to desert the master, to clothe their ideas in other forms, and to speak a different

language. But their wings were not strong enough to detach them entirely from the old ties, and they remain aspirants only, tending towards a new style which is always beyond their reach. Such a state of mind seems common to all that band of Ducceschi which may be said to lie between the so-called master of the picture of Città di Castello and Niccolò di Segna.

The master of Città di Castello, to whom five or six works can now be assigned, is more penetrated with the spirit of Pietro Lorenzetti. Sometimes, as in the picture at Crevole, he animates the group of the Madonna and Child with the dramatic element which Lorenzetti expresses, for example, at Assisi. Niccolò di Segna, on the contrary, is a more external imitator. In a large *Crucifixion*, in fresco, in the pieve of Santa Colomba, near Siena, he almost copies in certain groups Lorenzetti's *Crucifixion* in the church of San Francesco in Siena. But, as Segna's signed *Crucifixion* in the Galleria shows especially, he substitutes coarse drawing and colour for Lorenzetti's interior force.

Between these two extremes a kind of graduated series is represented in the Exhibition: first, by the author of a picture from Monte Oliveto Maggiore, who may also have painted the diptych No. 14 in Mr. Jarves's collection at Newhaven; secondly, by the strongly characterized master of a *Madonna* from the Galleria di Siena and of the *Madonna*, No. 565, in the National Gallery attributed until recently to the school of Cimabue; and thirdly, by the mere journeyman painter of a polyptych at Chianciano; as well as by others. Into this series comes also a picture [PLATE III, F] in the pieve of Vertine in Chianti, which offers us one of the earliest representations of the *Mater Misericordiae*.<sup>12</sup>

Niccolò di Segna's *Crucifixion* is dated 1345; the polyptych of the pieve of Chianciano may be placed at about 1330, by means of a *Madonna* of the Collegiata di Pomarance at Pisa, which is closely akin to it, and is dated 1329. But these dates, so far advanced in the trecento, are only exceptional. The whole Ducciesque production, which must have been enormous, considering that, even now after so much dispersion, more than 150 fragments remain, may be said to have been elaborated in Siena within the thirty years between 1290 and 1320. What a factory of art, then, Siena must have been in its golden age, and how great must have been the dominance of Duccio!

<sup>12</sup> See Perdrizet (Paul), *La Vierge de Misericorde*, Paris, 1908.

<sup>10</sup> However, Mr. Langton Douglas has already related this attribution in his edition of Crowe and Cavalcaselle (London, Murray, 1908, Vol. III, p. 24, note 3).

<sup>11</sup> See, for example, Crowe and Cavalcaselle, *ed. cit.*, Vol. III, pp. 26 and 28, note 1; and *Rassegna d'Arte*, 1904, p. 145.

## A PORPHYRY STATUE AT RAVENNA BY SIR MARTIN CONWAY



OST, if not all, the porphyry used by the ancients came from Egypt. It was not only quarried in that country, but there also wrought into the form desired. The Egyptians

from remote antiquity excelled in the working of hard stones. Even in prehistoric days they fashioned with rudimentary tools the numerous vases and bowls which still astonish the modern excavator. Some of these most ancient

## *A Porphyry Statue at Ravenna*

vessels found their way to Europe and were prized as great treasures. A few may still be seen in the treasuries of Christian Cathedrals with pathetically silly legends attached to them. There are at least two in the Treasury of S. Mark's at Venice, one of the ancient Empire, the other bearing the name of Artaxerxes in cuneiform and hieroglyphics. The latter is supposed to be one of the vases in which water was turned to wine at Cana.

Venice, that persistently looting city, possesses other porphyry prizes of still doubtful origin. There are, for instance, on the outside angle of the Treasury, close to the Porta della Carta, two pairs of statues, each pair backed against a rounded surface like part of the drum of a column and standing on the remains of a cornice. They are supposed to have come from some Byzantine archway, or other the like decorative structure. All sorts of opinions have been hazarded as to their date, but it is now generally conceded that they belong to about the 4th century and were made in Egypt. Each group is a repetition of the other [PLATE II, D]. In each a bearded brother embraces one with a smooth face. The action is consistent with the explanation that connects them with the group of two sons of Constantine embracing each other, to which Codinus alludes.

The days of Constantine yield us two other famous works in porphyry, to wit, the great sarcophagi in the Vatican of Helena and Constantia, but these offer few points of comparison with figures sculptured in the round. A porphyry bust from Athribis [PLATE I, A], now in Cairo Museum, stands closer to the Venice group and may even possibly represent the same personage as the bearded brother at a somewhat more advanced age.

The treatment of the beard, the outline of the hair round brow and cheeks, the furrowed forehead, staring eyes, and the form of the mouth are all similar in both, though the likeness may be due merely to the conventions of a workshop turning out some typical head. Both, however, look thoroughly portrait-like.

Two life-size statues of about the same period are even more important than the above-mentioned objects, but have received less attention. One is a seated enthroned figure in the Cairo Museum [PLATE II, E]. The other is a draped standing figure in the Archbishop's Museum at Ravenna [PLATE I, B]. Both are larger than life, and now lack heads and feet. The quality of the workmanship, and especially the treatment of drapery in both, is so similar that their origin must evidently be sought in a common workshop which was doubtless situated in Egypt, and probably at Alexandria, where the Cairo statue was found. Both apparently represent emperors, though it has

been suggested that the Cairo statue may have been intended for Christ as Pantokrator, but this is improbable.<sup>1</sup>

The Ravenna figure had likewise lost its hands, but one was luckily found in 1869 in the river Santerno, near Imola, between Ravenna and Bologna. Why anyone should have carried off the hand is hard to guess. Perhaps he had the head also with him. The sword of the Ravenna figure resembles those of the Venice brothers, but lacks the scabbard decorations. The position of the legs seems to have been the same as theirs, but the quality of the work at Ravenna is finer than that at Venice. The drapery is excellently designed for execution in a refractory material. It is arranged in simple planes depending on their outlines for the rendering of form. The figure is clothed in a toga which is held together on the right shoulder by a circular fibula ending below in three lobes with three pendants hanging from it. This type of fibula is found on early Byzantine coins and on contemporary mosaics. Justinian wears a circular fibula with three pendants on his right shoulder (in the same position as the statue) on the mosaic likenesses of him in San Vitale and Sant' Apollinare Nuovo at Ravenna. There is a beautiful three-tailed circular gold fibula, embellished with a ring of garnet mosaic surrounding a griffin, in the Cabinet des Médailles in Paris. Whence it came is unknown, but it was probably made in Lombardy in the 7th century. Another, probably Lombard, gold fibula of the same type is the Castellani brooch in the British Museum. These Lombard examples were doubtless made for princes desirous of imitating the imperial insignia of Byzantium. The Ravenna figure may therefore be held to represent some Emperor of the East. It is a thousand pities that his head should have been lost. But is it in fact lost beyond recovery? I think not.

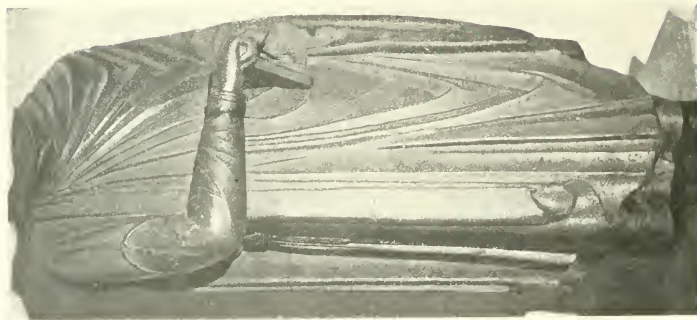
Assuming the work to be of the time of Constantine, what kind of a head is it likely to have carried? A Parian marble head in the Kaiser-Friedrich Museum (No. 39), at Berlin supplies the answer. It came from Constantinople, and though considerably damaged about the features preserves the headdress fairly intact. It is a kind of fillet carrying large upright oval adornments, separated by vertical decorative members. According to the Berlin catalogue this type of diadem belonged to members of the House of Constantine, whilst the style of the work resembles that of the so-called head of Constantine in the Louvre and other related heads. If we could find a porphyry head of this type and of a size commensurate with the Ravenna statue, the lost member would probably be identified. It fortunately happens that what we need is preserved for us at S. Mark's at Venice,

<sup>1</sup> See Strzygowski in the Cairo Mus. Coptic Catalogue, p. 3, and references.





(A) PORPHYRY BUST FROM ATHENS, CAIRO MUSEUM



(G) PORPHYRY STANDING FIGURE, ARCHBISHOP'S MUSEUM, RAVENNA



(C) PORPHYRY HEAD CALLED "CARACALLA'S", MUSEUM, VENICE



(14) TERRACOTTA STATUES OF THREE WOMEN, 1ST CENTURY AD, MUSEO ARCHEOLOGICO, NAPLES



(15) TERRACOTTA STATUE OF A WOMAN, 1ST CENTURY AD, MUSEO ARCHEOLOGICO, NAPLES



## A Porphyry Statue at Ravenna

not far away from the pairs of brothers to which we have been referring above.

The head in question is vulgarly called at Venice "Carnagnola's Head" [PLATE I, C]. It is placed outside the building on the angle of the balustrade of the gallery, facing south-west, between the Piazza and the Piazzetta. It stands close to a flagstaff, which a good deal interferes with the examination of it. A moment's comparison shows that this and the Berlin head represent personages of the same rank, country, and date—possibly the very same person. The hair is worn in the same way in both, cut short over the forehead with the tips showing beneath the diadem. The hair of the porphyry Brothers is similar in outline but more summarily treated. The diadem itself has similar oval ornaments, apparently representing gems separated by smaller ornaments which in the porphyry head may be for pearls, but in the other were more elaborate.


The Ravenna figure shows the mark of the dowel by which the neck was attached to the trunk. The edge of the neck at Venice cannot be examined because it is sunk into the marble

balustrade that supports it. The scale of both head and body appeared to me to be about the same, but I had no opportunity to make any measurements as, when I saw the one, I was not yet aware of the existence of the other.

It is hardly to be expected that the Venice head will ever be moved from its place. No one, I believe, knows where it came from or when it was placed where it is. Ravenna at one time belonged to Venice, and there are numerous capitals and other sculptured stones built into S. Mark's which have a strongly Ravennate aspect and may well have been brought from the ruins of Classe. We shall probably never know the story of the head's wanderings. It certainly was not made in Venice. It may have been looted from some Byzantine city, and Venice has a way of keeping what she has acquired. But if the head is not likely to find its way back to its own trunk, it would be easy to experiment with a cast. Let us hope that this will be done before very long. The head can easily be moulded where it sits. A cast made from it and placed on the shoulders would manifest at once, I feel convinced, and to every eye, its propriety in that position.

## A SILVER CUP OF THE YÜAN DYNASTY

BY R. L. HOBSON

" ARCO POLO, the Venetian, and the French friars, who travelled overland through Asia in the 13th century, to be received at the court of the great khan, tell us how his banqueting table used to be loaded with gold and silver vessels filled with kumiss and different kinds of wine, but very few specimens have survived to the present day". These words and the woodcut reproduced in the FIGURE will be recognized by all who are interested in Chinese art and who have therefore read Dr. Bushell's Handbooks.<sup>1</sup> So rare, indeed, are Chinese silver vessels of the Yüan dynasty that Dr. Bushell was unable to illustrate them from an actual specimen, and had recourse to the drawing in the "Chin Shih So", the great archaeological work compiled by the two brothers Fêng about 1820. Furthermore the Fêng brother who edited this particular illustration had not himself seen the cup in question, as explained in the accompanying text in which he gives the pedigree and description of the vessel. It was well known to him by reputation and belonged to an inhabitant of Chia-hsiang Hsien in Shantung; but when he went there, as he tells us, to look at some Han pictures and incidentally called on the owner of the cup, he found that it had been sent elsewhere. He showed disappointment at this news, and the owner very kindly gave him the drawing of the

cup and its inscriptions which he reproduces as "the last of the miscellaneous vessels in the Chin So".

Fêng describes the vessel as a silver log cup\* (*ch'a pei*) made out of silver in the form of a hollow log with an orifice for pouring wine in and out. One of the inscriptions which are carved on the under part informs us that it was "made in the hsin ch'ou year of Chih Chêng (1361 A.D.) by Chu Pi-shan", who gives in the attached seal his fancy name, Hua Yü or "flowery jade". The second contains the following four lines of Bacchic verse:—

Li Po could stand a hundred cups;  
"Lao Tzu" Liu Ling was always drunk.  
It is because they found joy in wine  
That their names have been handed down.<sup>2</sup>

The literary person seated on the log is doubtless Li Po himself, a figure most appropriate to the vessel: for was he not the Horace of China, and one of the Eight Immortals of the Wine-cup?

By the kind permission of General Sir Robert Biddulph, readers of *The Burlington Magazine* are shown in PLATE B, a first-hand illustration

<sup>2</sup>The phrase has been variously rendered "rustic cup" (Bushell) and "drift-wood cup". It may also mean "raft cup", which will be found to be more appropriate to our second illustration. *Ch'a* is rendered in Giles's Dictionary "to tell trees: to hew: to chop. A raft".

<sup>3</sup>This rendering, which will be found to differ strangely from Bushell's, is given in *Adversaria Sinica* (No. 5, p. 141), by Mr. Lionel Giles, to whom I am indebted for invaluable help with the Chinese texts used in writing this article.

<sup>1</sup>Chinese Art, Vol. 1, p. 107.

## A Silver Cup of the Yüan Dynasty

of an object which Dr. Bushell and the brothers Fêng would have rejoiced to see. It is no less than an actual specimen of a "raft cup", of the Yüan Dynasty, cast in silver by the cire perdue process and carefully finished with the chisel. This remarkable example of Yüan silverwork was secured by Sir Robert Biddulph from the loot of the Summer Palace at Peking in 1860. It was and

Kao Shih-ch'i, of Chiang-ts'un, and subsequently "copied and engraved" by an artist with the hall-name of Ping-sü Kuan (Icyule hostelry) in the eighth month in the autumn of the ting-yu year of Ch'ien Lung (i.e., 1777 A.D.). We shall return to this subject again, but first, let us examine the cup. Lengthy description is obviated by the three views shown on the accompanying PLATE. The



SILVER LOG CUP. REPRODUCED FROM THE BOOK "CHIN SHIH SO"

still is kept in its brocade-lined wooden box which is almost entirely covered with beautifully carved Chinese inscriptions in various forms of script. The labour of reading these would be very great, particularly as some of them are in difficult seal characters, but I managed to extract a certain amount of information from one of them, viz., that on the bottom of the box. It consists of some 350 characters, unmercifully in the ordinary script, giving in high-flown and poetic language a partial history of the cup and a full appreciation of its design and workmanship, written by one

dimensions are 20.5 cm. in length by 16 cm. in height; it is made entirely of silver and the lower part could be used as a wine cup, being provided with a smooth rounded lip which is a vast improvement on the ragged end of the *ch'a pei* illustrated in the "Chin Shih So" and in our FIGURE. It is a true "raft cup", and represents a hollowed-out log, in which a sage of venerable rotundity is embarked. On the bottom [PLATE, B], are four engraved legends informing us (1) that the vessel is a *ch'a pei*, (2) that it was made by Chu Hua-yü, (3) in the i-yu year of Chih Cheng (i.e. 1345 A.D.).



(1) SILVER RAFT CUP BY CHU CHU-CH'U, 1345 A.D. COLLECTION OF GENERAL SIR ROBERT BIDDIE 1916, C.C.B.



(2) BACK VIEW WITH INSCRIPTIONS



(3) FRONT VIEW



## A Silver Cup of the Yüan Dynasty

The fourth and longest inscription consists of a four-line stanza which may be rendered <sup>1</sup>:

Whoso wishes to reach the Milky Way is obstructed by the sky:  
Once there was a man, restless and valiant, who penetrated into  
the silver sea.

Alas! Why did he not seek for some embroidery from the  
celestial loom?

He only brought back in his arms a slab of stone used to prop  
up the loom.

Attached to this verse is the seal of Pi-shan, who is of course the Chu Pi-shan of the FIGURE, and it is clear (if indeed the style of the two cups left any room for doubt) that General Biddulph's cup and that figured by Fêng are both the work of one silversmith. That Chu Pi-shan (alias Chu Hua-yü) was a well-known artist is further shown by the fact that Fêng in his description refers to him by his proper name Chu Chu-ch'a as distinct from his art-names which alone occur on the cup.

The next point of interest is the identification of the corpulent figure which occupies the raft. The key to this, as in the case of the Li Po cup, is found in the four mysterious lines carved beneath. Possibly the riddle would have been less easily solved if the Kao Shi-ch'i had not incidentally mentioned the personage by name in the legend under the box. The "man, restless and valiant" is the celebrated Chang-ch'ien, "the first Chinese who penetrated to the extreme regions of the West".<sup>2</sup> He lived in the second century B.C., and was minister of Han Wu Ti. He travelled as envoy to the Getæ, to Si Yü (Turkestan) and to the kingdom of the Ta Yüan (Fergana), and from the last he is said to have brought back the grape vine and the knowledge of making wine, which gives a special appropriateness to his connexion with our silver cup. He was reputed to have explored the sources of the Yellow River, which had hitherto been believed to flow from Heaven and to be a continuation of the Milky Way. Here, then, is the explanation of the first two lines of the stanza, the Silver Sea being a Chinese name for the Milky Way. Numerous myths and legends have clustered round Chang-ch'ien's exploits, and he was eventually regarded as a divine person. One of these myths which throws light on the two last lines of the stanza is quoted by Mayers<sup>3</sup> from the "T'nan wu chih": "When Chang Ch'ien was sent to discover the sources of the Yellow River, which was believed to be the continuation on earth of the Milky Way, he sailed up the stream for many days until he reached a city where he saw a woman spinning and a young man leading an ox to the water to drink. Chang Ch'ien asked what place this was, and in reply the woman gave him her shuttle telling him to show it when he

returned to his own country to the star-gazer, Chün-p'ing, who would know from it where he had been. Accordingly, when the shuttle was shown to Chün-p'ing, the wise man referred to his calculations and found that the day and hour when Chang Ch'ien had received the shuttle corresponded with the moment when he had observed a wandering star intrude itself between the Chi Nü (the Spinning Damsel) and Ch'ien Niu (the Herdsman). It was accordingly inferred as certain that the voyager had actually sailed upon the bosom of the Milky Way". No doubt there are variants of this legend, for Chu Pi-shan has placed in the celestial voyager's hand, not a shuttle [see PLATE, B], but an object which he has labelled *chih chi shih*, and which has been rendered "stone for propping up the loom", and he refers not to spinning but to *chien chi chin*, "brocade of the heavenly loom".

Having now explained the meaning of this curious and original vessel, we must return to the inscription on its box for further information about it. Here we are told that it was handed down from the Chih Chêng period of the Yüan dynasty, and that "Pi-shan, Chu Hua-yü, made it as a sconcing cup for the Hall of Literary Competitions". From its dimensions it would not appear to have been a very formidable weapon of Bacchus, not so deadly as for instance the "fox's head" of a certain college at Oxford; but much depended on the nature of the scone, and if we obeyed the invitation with which Kao Shih-ch'i concludes his appreciation, viz., "to pledge him in a bumper of pure spirits (shun ch'ou) drunk from this goblet", even a vessel of this capacity would have its terrors. The early vicissitudes of the cup do not appear to be known, but Kao Shih-ch'i tells us how it came into his hands. "In the i-ssu year of K'ang Hsi (i.e. 1689), in the fourth month of summer, the doors were closed and we were taking care of our health with curtains drawn in the daytime. A visitor arrived in joyful haste and secretly imparted the news to me that the boatman<sup>4</sup> on the bank of the West River had suddenly brought him a cup". Then follows a description of the cup and of how he asked his friend to go back and buy it. "There is no equal" he continues "to this small antique raft with its branching stem and hollow trunk with ample opening. Look at the haughty high-browed deity, in his divine beauty: at the frosted bark, the cracks and furrows of the log; the elegantly formed surface with lichen and moss, knots and branches"; a delightful object to handle. How could any common workman have wrought it so finely with the chisel! Read the small seal characters. They are drawn to perfection, not a

<sup>1</sup> This difficult poem in seal character was translated by Sir Thomas Wade's moonshine, and the rendering has been verified by Mr. Lionel Giles.

<sup>2</sup> See Mayers, *Chinese Reader's Manual*, p. 5.

<sup>3</sup> *Ibid.*, p. 98.

<sup>4</sup> Apparently it had been dredged up from the river bed.

<sup>5</sup> This is a very difficult passage, and only a free rendering has been attempted.

## A Silver Cup of the Yüan Dynasty

fraction amiss . . . It is fit to be treasured with the tripods and sacrificial vessels of the Hsia, Shang and Chou Dynasties."

From a Chinese pen this is extravagant praise, but the cup is not a thing to be passed lightly by. The conception of it is original and purely Chinese. It is perhaps more quaint than beautiful to the Western eye, though executed with perfect balance and proportion; but, the design apart, nothing could be finer than the workmanship of the metal, the clever casting of a complicated form, and the careful finishing with the chisel. How and when it passed from Kao Shih-ch'i's hands into the Imperial collection is not told, but probably it was

Ch'ien Lung, the Imperial virtuoso, who acquired it not long before 1777 and he who commanded the box to be engraved with Kao's descriptions<sup>9</sup> and appreciations which had accompanied it in manuscript form. But of its extreme rarity and importance there can be no question, and students of Chinese art will be grateful to Sir Robert Biddulph for permitting the publication of an example of Yüan silverwork which, in Europe at any rate, I believe to be unique.

<sup>9</sup> The other inscriptions on the sides and cover of the box are signed with various seals of Kao Shih-ch'i—viz., *Kao shih ts'ang wan* (treasured trinket of Mr. Kao), *Kao shih ch'ên wan* (precious trinket of Mr. Kao), and the hall-mark *Chiang ts'un ts'ao Tang* (plant hall of Chiang-ts'un).

## CASSONI PANELS IN ENGLISH PRIVATE COLLECTIONS—I BY PAUL SCHUBRING

**I**N the year 1503 Leonardo, who was then aged 53, and Michelangelo, who was only 28, were commissioned by the Signoria of Florence to paint the two large longitudinal walls of the Sala grande which had only been completed by Cronaca in 1495. They were probably required to choose subjects from famous events in Florentine history. Leonardo chose the battle of Anghiari, then as fresh in the memories of many living Florentines as are the events of 1848 in ours at the present day. Michelangelo went back almost 100 years further and chose certain incidents in the battle of Cascina against Pisa in 1364. Both these days were momentous in the national history.

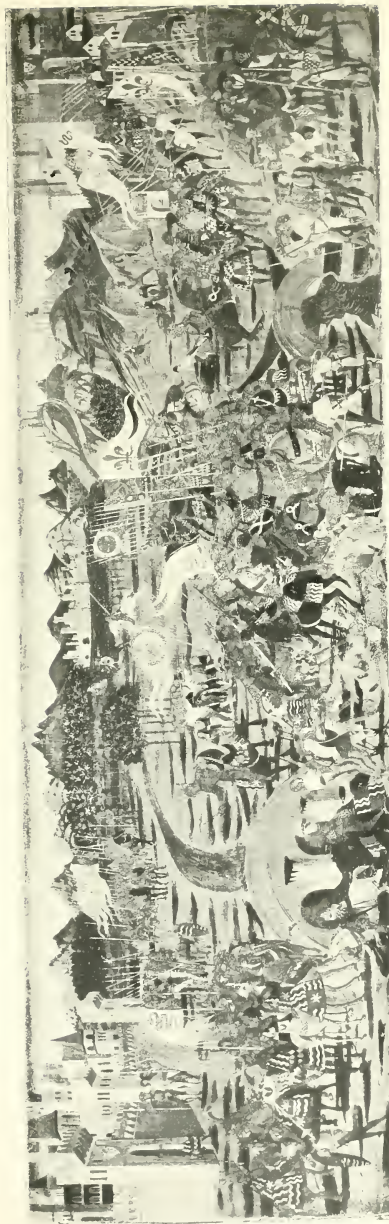
As long as Pisa was powerful, the trade of Florence remained restricted and unimportant. The capture, or rather the complete destruction, of Pisa marked the termination of long hostilities. Michelangelo, however, did not wish to represent that catastrophe, in the first place because the contest had not been won entirely by heroism, but by treachery also. It is well known that Giovanni Gambacorti at last surrendered the city surreptitiously. But Michelangelo also knew that certain incidents of the battle in the open field—for instance, the sudden attack on the Pisan soldiers while they were bathing—would suit his style better than a *mêlée* before a background of towers.

The victory of Anghiari meant the deliverance of Tuscany from the Lombards and the Visconti. By these two victories the frontiers of the Florentine domains towards the west and north were extended and secured; the east was protected by mountains, and on the south lay the papal territory. Florence was thus left free for the struggle in Tuscany itself. In 1503, then, the Florentines desired to have this fact grandly and magnificently commemorated on the broadest walls of the greatest public hall in the city.

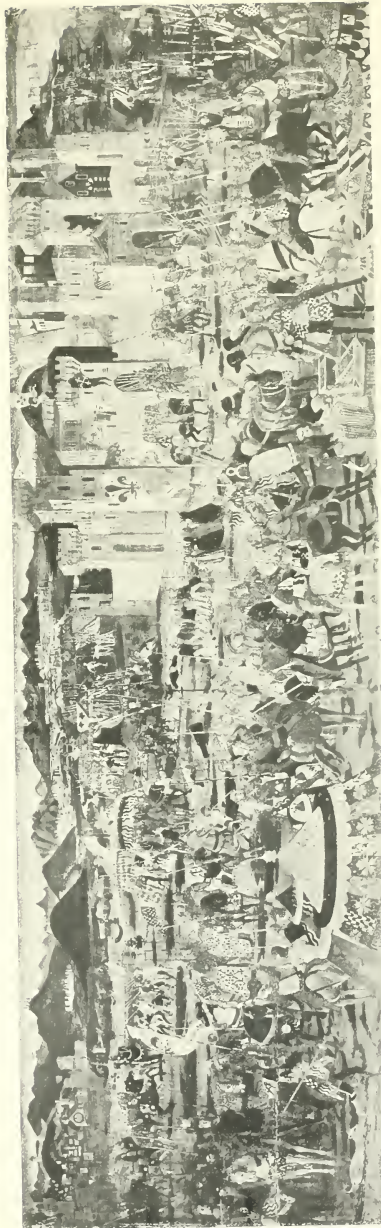
Did the two great artists, then, create something

quite new, or did any models in sculpture or painting exist which afforded them suggestions? Uccello's cavalry battles now in London, Paris and Florence are recalled here in order that the contrast rather than any resemblance between them and the paintings of the Sala grande may be noticed. But the suggestion for the wall paintings is directly given in the cassoni pictures of the quattrocento. From the late Mr. Charles Butler's collection in London, which was particularly rich in cassoni pictures, two passed a few years ago into the collection of Sir Hugh Lane [PLATE]. Each of them measures 205 by 61 cm.; one of them represents the battle of Anghiari in 1440, and the other the taking of Pisa in 1406.

According to Ammirato and Capponi, confirmed by Simonetta in his "*Historia Fancisci Sfortiae*" (Muratori, R. I. S., XXI), the decisive battle between the Florentine and Lombard armies was fought between Anghiari and Borgo San Sepolcro. This corresponds with the scenery in the first picture [PLATE, A]. On the sinister side is Anghiari, occupied by the Florentines, defended by a citadel with four corner towers and a round donjon, and having the city gates decorated with the arms of Florence. Towards this gate the victorious army is marching with banners flying. Most conspicuous among them is the banner of the red lily, which is carried before Nero Capponi and Benedetto de' Medici, and there is also the papal banner representing the ally of Florence, Cardinal Scarampi of Aquileia. A Sforza banner indicates Micheletto Sforza Attendolo, son of Muzio Sforza Attendolo da Cotignola, who had played such a disgraceful part at the Court of Naples in 1475. The banner on the dexter side of the scene, unfortunately not well preserved, is perhaps Pier Giampaolo Orsini's, who stood near Attendolo. On the sinister side, at the identical place where the railway now crosses the Tiber, stands the Ponte del Tevere, and on



VI THE BATTLE OF ANSHIANG, SIR HUGH LANE'S COLLECTION



VI THE BATTLE OF ANSHIANG, SIR HUGH LANE'S COLLECTION



## Cassoni Panels in English Private Collections

the dexter is the more important second bridge of Borgo San Sepolcro, which is especially mentioned in accounts of the battle. Niccolò Piccinino, who led the Lombard forces by order of the Visconti, advanced from the left over the Ponte di Borgo San Sepolcro. Before the walls of the strongly fortified city with the three gates, the church of Santa Chiara, the Palazzo della Giustizia and the campanile of the cathedral, stands the old warrior who, after so many victories, was to encounter disaster that day. Both bodies of cavalry halt on the right bank of the Tiber, and between them appear the infantry drawn up as a reserve. In the centre the two armies encounter at full charge, which at the period when the chief arms in use were weapons for thrusting and cutting, generally decided the issue of the battle. Above the banners gleams in the distance the lower lying Città di Castello, with the towers of the Palazzo Comunale and the Palazzo Vitelli.

Macchiavelli cannot resist the cynical observation that in this famous battle at Anghiari only one man fell; however, Flavio Biondo da Forlì reports 60 dead and 400 prisoners, among whom was Astorre Manfredi. It was S. Peter's Day, the 29th of June, and the battle raged for three hours in scorching heat; the issue was decided by the loss of the banner of Piccinino. This incident seems to be represented in the centre of the picture by the hauling down the banner of the *biscia* (water-snake), while the Florentine and papal banners are flying proudly. Perhaps the banner next to the Visconti's *biscia* is Rinaldo degli Albizzi's, who fought with the Lombards, in hopes of securing that day his return to his native land. However, he did not succeed, and died at Ancona two years later, execrated by the Florentines because he had given his daughter in marriage to the Pisan, Gambacorti.

Numerous secondary incidents enliven this sumptuous picture of surging crowds. From the steep heights of Anghiari girls are hurrying to the Tiber to draw water to refresh the heated soldiers. The citadels between Anghiari and Città di Castello perhaps represent San Giustino with the castles of Bufalini and Monterchi (?). Armour, caparison and escutcheons flash brilliantly. The rider above the bridge on the sinister side may be meant for Nero Capponi. The caparison displays the plaited pig-tail which Erasmo de' Narni Gattamelata also wore as a field-badge. The coat-of-arms of the Capponi *parted per bend argent and sable* frequently reoccurs in the black and white of the caparisons.

In the second panel [PLATE, B] which is no doubt by the same hand, the scene is flanked by two city buildings. The one on the sinister side, which is certainly Pisa, occupies almost half the picture. It is a splendid representation of fortified and turreted buildings, for each palace was then

a stronghold with a citadel, and drawbridges at a giddy height united the towers of friendly neighbouring palaces. We recognize plainly the cupola of the cathedral; on one side the baptistery, and on the other the leaning tower; in front, the Porta San Marco, where the entry was made and the Florentine banner hoisted on that memorable 9th of October. In order to explain the details a good deal of historical information is required.

In 1402 Pisa had placed herself under French protection, whereupon Marshal Boucignaut entered into negotiations with Florence, but on his expulsion from Pisa open warfare began. Within the city the parties of the Raspanti and the Bergolini, at first in opposition, were reconciled by Giovanni Gambacorti after the death of Piero. The city appealed vainly for help to Ladislaus of Naples, Agnolo della Pergola, and Gasparre Pazzi in Perugia. The galley despatched to fetch provisions from Sicily was captured by the Florentines, and the neighbouring castles of Peccioli, Verrucola and Vicopisano also fell into their hands. Gherardesca di Monteverdi surrendered in the Maremma and the Conte di Malaspina in the Lunigiana; Piombino also deserted the Pisan cause. In the beginning of January, 1406, the Florentines set out from Florence to the siege of the city itself; Manzo degli Albizzi and Gino Capponi marched to the scene of operations at the head of 5,000 lancers, with 4,500 cavalry, 1,300 foot-soldiers, or rather engineers, and many draught oxen. The mouth of the Arno was closed. In July new generals arrived from Florence, the Castellani, Davanzati, and Gianfigliuzzi. One of the commanders-in-chief was Muzio Sforza Attendolo di Cotignola, and with him was Tartaglia. In Pisa the famine increased. Women and children appeared outside the gates clamouring for bread, but the Florentines cut off the women's skirts to their hips and branded their cheeks with the Florentine lily, and when this did not prevent the exodus, cut off the noses of others. A group of these women with half their skirts cut off, showing their bare legs and covering their nudity with their hands, stands about the centre of the picture; the branded women stand to the right. Long negotiations were then carried on chiefly concerning the delivery of hostages, among whom were the youths, Cosimo de' Medici and Nero Capponi. During these negotiations the indifference of Gambacorti to the fate of the city became plainly evident, and while they were still ostensibly proceeding, the unsuspecting, half-starved Pisans were surprised early in the morning of the 9th of October by the entrance of the Florentines through the Porta San Marco, which had been opened to them by treachery. Bread and flour were freely distributed among the starving, while in the town hall the keys of the

## Cassoni Panels in English Private Collections

city were surrendered into the hands of a lad, Nero, son of Gino Capponi.

The details of the picture can now be explained without difficulty. Above, on the left, lies Florence; we recognize the Palazzo Vecchio, the Ponte alla Carraia, and the completed cupola of the Duomo, so that the panel must have been painted after 1446. On the left bank of the Arno the oxen, which are particularly mentioned in the accounts of the siege, draw wood and other requisites for siege-operations. On the right bank, starting from the Porta al Prato, are galloping horsemen. Besides the Florentine lily which is everywhere carried in front as the foremost and most illustrious banner, we can again recognize the black and white of the Capponi, also the ladder of the Aldobrandini. The lily is hoisted and the Pisan cross lowered. The horsemen entering the city bear loaves of bread stuck on their lances. The citadels and castles in the background most likely represent Montelupo, San Miniato al Tedesco and Cascina. To the extreme sinister edge is the harbour of Pisa.

The two cassoni were painted after 1440, probably after 1446. Since the family of Capponi plays an important part in both scenes, we are led to the conclusion that the pictures must have been painted on commission for that family. It was to Gino Capponi in the first place that Florence really owed the taking of Pisa. He was the son of Nero Capponi, who died in 1357, and of Francesca di Lapo di Angiolini Magli. In 1377 he had already become prominent as a partizan of the Albizzi in the Ciompi commission. In 1393 he was appointed Gonfaloniere for the first time. None of the movements of Giangaleazzo Visconti escaped his vigilance, and after Visconti's death he passionately urged the expedition against Pisa, but he did not retire sullenly, when in July, 1406, the Balia sent Guadagni and Gianfigliuzzi in his place. Their incapacity recalled Gino to arms. He conducted the negotiations with Giovanni Gambacorti and was appointed first Podestà of the captured city, where he tried by his generosity to make the people forget much inevitable rigour. He was also successful in his negotiations with Venice and with Ladislaus of Naples. And, as is well known, he made a name for himself as an author.

There is no doubt that his son Nero, who was born in 1388, was, next to Cosimo de' Medici, the most eminent statesman among the Florentines during the first half of the quattrocento. His father had sent him abroad at the age of twenty, and then into a Roman banking house, and did not allow him to return home until he had experienced twelve years' training in foreign parts, when he was soon promoted to public offices. In his famous conflicts with Braccio Fontebrandi

and above all with Lucca he warned the Florentines from the beginning against Brunelleschi's project for inundating the city, which, as is generally known, proved a failure. The first encounter with Niccolò Piccinino was unfortunate for Nero, yet he afterwards prevented Piccinino from entering Florence. When Nero was sent by the Florentines as ambassador to Rome in 1431, they banished him for three months "on account of his too great popularity". In 1438, Milan resumed hostilities against Florence, and Nero again took an active part, notably in the battle of Anghiari. When the grateful Florentines wished to make him a cavaliere, he declined the honour, contenting himself with accepting the "elmetto" and "targa". Nero died in 1447 and posterity has thus compared him with Cosimo de' Medici: *ebbe innummerabili amici e nessun partigiano, Cosimo ebbe più partigiani che amici*. Of his twelve children by Selvaggia Sacchetti, born after 1410, Gino was the most important. He was born in 1423, and in 1443, married Maddalena Mamelli. This wedding may have been the occasion for the painting of these cassoni. Gino was also the son who had the beautiful marble tomb erected to his father's memory in Santo Spirito, about 1460, which, according to Litta, was constructed by Niccolò di Bardi, and not, as was supposed, by Bernardo Rossellini.

The cassoni pictures belong to a rather large group of similar representations which in a general sense may be called Uccellesque. This special character consists of three elements—the landscape, the town architecture and the number of figures on a small scale. The same hand is evident in the two cassoni representing triumphs in the Musée des Arts Décoratifs in the Louvre (Room 253) and in the paintings of the Æneid in the Kestner Museum at Hanover, but is not to be traced also, as Schiapparelli states, in the paintings of the Odyssey in the Lanckoronski Collection in Vienna. The expression Uccellesque, however, is not sufficiently definite, because the speciality of Uccello consists in the great plastic single figures which are drawn with much vigour. The battle-pieces in London, Paris and Florence are not without far receding depth of landscape, but the relation of the background to the foreground is something quite different. It is only in Uccello's later pictures, such as the predella at Urbino with the *Miracle of the Host*, that the landscape becomes a striking feature. This is, indeed, already evident in the fresco of the *Flood* in the Chiostro-Verde at Florence; but there the landscape is not mere scenic setting, but part of the actual subject of the picture.

The broadly developed landscape of our cassoni comes near the manner of Baldovinetti, while the formation of the mountains is reminiscent of Lorenzo Monaco. There seems to be no relation





## Cassoni Panels in English Private Collections

with the battle-fresco of Piero della Francesca in Arezzo, which was painted about 1455. The lively and picturesque silhouette of the city of Pisa reminds one of the Sienese tradition, although the architectural exteriors of Giovanni di Paolo are very different.

The question as to what master may be the author of the cassoni pictures is of but secondary

importance. Schiapparelli has already classified them in groups and not under individual artists. Nothing speaks better for the high general level of Florentine art of this date than the quality of decorative paintings of this class, the authors of which we need not expect to find among the celebrated names of the period.

(To be continued.)

### EARLY FURNITURE—VI BY AYMER VALLANCE

#### CUPBOARDS

**I**T has been mentioned that the coffer originally served, amongst other purposes, that of cupboard. In course of time, however, experience must have proved that such a form of receptacle had its disadvantages. It was not convenient that the contents should be inaccessible until the table-lid had first been cleared of everything that might have been placed upon it. Again, on sanitary grounds, the confined air space within was found to render the coffer unsuitable for the storage of perishable foods. No peculiar ingenuity, then, but the exigencies of the case itself, would prompt the introduction of some handier form of contrivance—a cupboard, in fact, the door of which, unlike the lid of a coffer, was hung vertically, so that it would swing open free of encumbrance. The manner of opening accordingly constitutes the first essential difference between the coffer and the cupboard. The origin of the cupboard from the coffer is emphasized, in English examples at any rate, by the plain top slab of the cupboard, without cornice mouldings; just as though the body of the cupboard were a box under a lid. The type persisted in this country throughout the Gothic period, in marked contrast to the moulded cornices of the foreign equivalents, the French *armoire* or German *schränk*. The fronts of English cupboards ordinarily consisted of three vertical boards, only the middle one of which was made to open. Why this door was ever hung with coarse pieces of leather nailed on, instead of proper metal hinges, it is difficult to understand. The leather hinges have the unsatisfactory and unfinished look of a temporary expedient, but that such was the case must not be too hastily assumed, seeing how often they occur, without any sign of earlier iron hinges. Cupboards expressly designed for victuals were called on that account “livery cup-

boards”; the requisite ventilation within being provided for by perforating the ends, the door, or the fixed boards with which the latter was flanked. In the natural process of evolution these utilitarian perforations assumed the guise of ornamental features, their pierced patterns being based on the Gothic traceries of contemporary architectural work.

Although great numbers of livery cupboards, whether standing or hanging, must have been in use in mediæval England, authentic specimens are rarely to be met with, even in an imperfect state. The two pieces [PLATE, B]<sup>1</sup> in Mr. J. D. Phillips's collection, though now detached, obviously belong to one and the same structure, the three tiers of pierced ornaments ranging severally in line with each other across the front of the cupboard. One piece may have been the door in the middle, or both may have been the flanking boards to a door that no longer exists. The work is typical Perpendicular of the time of Henry VII. The height of each piece would be 4 ft. by 1 ft. 4½ in. wide, the boards being 1 in. thick.

The cupboard belonging to Messrs. A. C. de Pinna [PLATE, A]<sup>1</sup> is apparently of about the same date as the preceding, though the motif is somewhat different, and suggests that it might have come from the Welsh marches. Such a provenance would account for its graceful flamboyant traceries, with their sharp, thin fillets. The door, with its stiff Perpendicular motif and broad, flat fillets, is so out of keeping with the other parts that it was almost certainly adapted from elsewhere to supply the place of the original door, no longer in existence. This example is 3 ft. 6 in. high by 2 ft. 11½ in. wide by 1 ft. 2 in. deep, the top slab being 3 ft. 2 in. long by 1 ft. 2½ in.

<sup>1</sup> Thanks are due to Mr. Phillips and Messrs. de Pinna for their kindness in having their property photographed for me for reproduction.

### NOTES ON VARIOUS WORKS OF ART

#### A NOTE ON CANTON ENAMELS

In dealing with the subject of Chinese cloisonné enamels in *The Burlington Magazine* (Vol. xx, pp. 319, etc.), I had occasion to touch on the subject

of Canton enamels and to remark that they were worthy of separate investigation. The present moment is particularly appropriate for reviving the subject in a short note now that for the first

## Notes on Various Works of Art

time an exhibition of Canton enamels has been opened in London. Messrs. Spink are to be congratulated on having got together such a large and remarkable series in their room at 6 King Street, S. Sime's, and those who have seen the exhibition were no doubt struck with the richness of the colour and delicacy of the painting on most of the specimens no less than by their close affinity to the Chinese enamelled eggshell porcelain. The latter is hardly surprising, for it is practically certain that most of the well-known class of eggshell porcelains—I refer to such wares as the "seven-border'd plates" and "ruby-backed" dishes—if not all of it, though made at Ching-tê Chên, was enamelled at Canton. Dr. Bushell<sup>1</sup> indeed attempted to prove this proposition by means of an inscription on an eggshell plate which runs *Ling nan hui ch'ê* (a Canton picture), and is also accompanied by the painter's studio name *Pai Shih*. Dr. Bushell's actual words are—"A beautiful rose backed egg-shell dish painted with quails, presented to the British Museum by the Hon. Sir R. H. Meade, with the same *nom de plume* of *Pai Shih*, is additionally inscribed *Ling nan hua<sup>2</sup> ch'ê*, i.e. 'Painted at Canton'", indicating that our artist's atelier was in that city, and that the porcelain was brought there overland "in the white" for him to decorate in the style so highly appreciated in Europe". I am convinced that Dr. Bushell's reasoning is unsound though his general conclusion is quite correct, and as the point has important bearing on the subject of Canton enamels it may fitly be discussed here.

The name of *Pai Shih*, usually in seal form and attached to a stanza of poetry or a short descriptive sentence, occurs fairly frequently on the Canton enamels, but always (as in the eggshell plate quoted by Bushell) in the decoration and never under the base. The latter is the proper and the usual place for the potter's mark or painter's signature on porcelain or enamels; the former is a quite usual place in a picture for the signature of the artist. I am convinced that *Pai Shih* was merely the name of a Canton artist whose pictures were freely used by the enamellers; he may even have designed specially for them. There is no uniformity of style in these *Pai Shih* pieces. I have found the signature on eggshell porcelain plates painted with the most delicate and elaborate finish with vases of flowers and borders of the "seven border" style. The same signature will be found on Canton enamels usually attached to a landscape, sometimes well painted, but at others in the roughest and sketchiest manner. It would have been much more satisfactory had the signature of *Pai Shih* been that of the porcelain and enamel painter and so served effec-

tively to bring the two materials under one roof; but I am afraid that tempting theory must be dismissed and with it the immediate significance of the date 1724 attached to a *Pai Shih* painting on porcelain.<sup>3</sup> It is no longer the date of the porcelain, but of the design only.

But if documentary proof is still wanting of the connexion between Canton enamels and eggshell porcelain, all doubts on the subject will vanish after examining a series such as Messrs. Spink have exhibited. The pretty figure subjects in Chinese interiors, the groups of furniture and vases of fruit and flowers, the intricate diapers of the borders and the "ruby backs" of the dishes, all that is typical of the eggshell porcelain appears here on the Canton enamels. The differences are only the result of difference of material, though these are of no small importance in comparing the merits of the two wares. The enamels on the hard porcelain glaze stand out in palpable relief and when pure and bright look like incrustations of precious stones. They are, however, liable to chip off. On the other hand, the colours of Canton enamels are painted on a ground of opaque enamel, usually white. It is like painting on the tin-enamelled surface of Delft, or in a lesser degree on the easily fusible glaze of "soft-paste" porcelain. The colours sink right in and are incorporated with the soft excipient. In this process they assume a softer appearance than that of the porcelain colours, but suffer a loss in brilliancy. Add to this that some of the colours do not do themselves justice on the enamel excipient and we can understand the Chinese verdict that "in glossiness, elegance, freshness and beauty, they (viz., the Canton enamels) are not equal to porcelain wares". Many of them on the other hand leave little to be desired, and one was astonished to see how closely the enameller could reproduce the vivid effect of the "powder-blue" porcelain glaze. With regard to dates, one set in Messrs. Spink's exhibition bore the four characters *Yung Chêng yü chih*, made to Imperial order in the Yung Chêng period (viz., 1723-35). This is the earliest date as yet recorded, most of the known date-marks being the nien-hao of Ch'ien Lung (1736-95). Marks of other kinds are fairly frequent under the bases of the wares, but they are chiefly "hall-marks" or marks of commendation and often in seal characters, e.g. Ch'ing wan (pure trinket); Ch'ing wan t'ang (Ch'ing wan hall); Wên kung t'ang (Hall of general enquiry); ju i (as you wish), etc. One mark, however, occurred with special frequency at Messrs. Spink's exhibition, a seal apparently reading *Shang Kung*, which is probably the name of a prolific enameller with some individuality of style.

We have taken it for granted so far that what we are pleased to call Canton enamels were really

<sup>2</sup> See Jacquemart, *Histoire de la Porcelaine*, Plate VIII, fig. 3.

<sup>1</sup> *Chinese Art*, Vol. II, p. 42. See also *Burlington Magazine*, August and September, 1906, Vol. IX, pp. 324, etc., 393, etc.

<sup>2</sup> *Hua* is a misprint for *hui*.

made at Canton, but perhaps it would be better to produce some reliable evidence before leaving the subject. In the "Ching-té Chên T'ao Lu" (published 1815) we find the following passage<sup>4</sup> under the heading *Yang ts'u yao* (foreign porcelain ware):—"It is made in the land of Kuli<sup>5</sup> in the Western Ocean. The origin of the ware has not yet been investigated. In like manner (to the cloisonné enamel just described) it has a copper body. This is very thinly coated with *ts'u fên* (lit. powder made of porcelain stone) which is fired. When complete it has brilliant paintings in enamels (*wu sê*=lit. five colours) admirably executed. When struck it emits a note like copper. In glossiness, elegance, freshness and beauty, it is really not equal to porcelain wares. At the present day in Kuang tung, imitations are made in great numbers." R. L. HOBSON.

### OUR ARCHITECTURE

WHEN in 1907 the Piccadilly Hotel was first subjected to criticism by the shop-keepers who used the ground floor for the display of their goods, *The Burlington Magazine*<sup>6</sup> devoted an Editorial article to the subject. On re-reading that article, one sees that the Editor at that time, Mr. C. J. Holmes, showed himself to possess remarkable foresight. While giving more praise to the building than five years' contemplation of its too imposing array of architectural motives allows us to do to-day, he already saw that the objections of the shop-keepers ought not to have been treated so cavalierly, and that if we are ever to get good architecture the architect's first consideration must be to fulfil punctually and exactly the material needs of his employers; that it is no good to talk about imposing façades till that is done; and that façades should not be imposed on buildings at all. Façades must grow from within outwards and not be fitted, with however great ingenuity, upon a building conceived on independent lines.

Mr. Holmes's bold and clearly reasoned expression of opinion aroused some indignation among architects and lost *The Burlington Magazine* the co-operation of a valued contributor. But opinion on matters of art has moved rapidly since then. That same contributor has recently shown himself to have become more favourably inclined to architectural experiments. We have had five years more of reconstruction of London, five years more of architectural practice—that is to say a great number of new pastiches of old styles, English Renaissance, Italian Renaissance, even here and there flamboyant Gothic, and scarcely one vitally designed or reasonably planned building; scarcely

one attempt to grapple with the problems of modern needs or modern construction, or to express modern aspirations, but only shows and fronts of different degrees of bad or negatively good taste; above all no building (with the brilliant exception of the Westminster Cathedral) which shows at least the one merit that mere pastiche may have—the merit of scale. It is here that our architects are so deplorably behind even their vulgarly pretentious confrères, the creators of Modern Italian centri di Città.

And with architecture almost the most effortless, flaccid and commercially-minded of all our arts we are not only rebuilding London, but are about to build a new capital for India at Delhi.

The question of how to build a capital for India has brought forth many expressions of opinion in favour of the adoption of the Mogul style as representing the Indian tradition on the one hand, and of the adoption of Renaissance as expressing British domination on the other. The disputants on either side have little difficulty in disposing of their opponents' case. It is evident that Renaissance will only be a pastiche of a pastiche, while Mogul will be a more or less degenerate version of an art imported into India by previous conquerors. Here, surely, it might be possible to make a beginning of architectural honesty. The conditions of life in Delhi are not those of England, nor even of Italy. Might it not be possible to consider, to begin with, merely the physical necessities which the buildings are intended to meet, together with their relative position and size? If, then, we imagine a city clearly and spaciouly planned with buildings in which pure construction and proportion are the first and almost the only considerations, we might probably arrive at something infinitely less unsightly than would follow from the decision to adopt a style. One thing would, I imagine, result from such a procedure: whereas in England the admission of as much light as possible must be a controlling feature of good design (however often it is in fact overlooked by our picturesque designers), in India one of the chief motives must be the admission of air without excess of light. This alone, if taken as the basis of structural design, might lead to quite new dispositions with immense, unbroken outer-surfaces of wall. Probably the Indians could supply from their own traditions methods for treating these flat surfaces, either in painting or mosaic or stucco work. Even if these surfaces were merely flatly coloured like the pink walls of Jodpore, the effect would probably be far finer than any too deliberately decorative architectural design.

It is reported that the design of Delhi is to be put into the hands of Mr. Lutyens. It is to be hoped that this may be true, since Mr. Lutyens has proved, if not his creative genius, at least his admirable sense of fitness and proportion. He

<sup>4</sup> Bk. vii, fol. 17 recto.

<sup>5</sup> Ku-li is Calicut. It does not necessarily follow that the enamels were made in India; the phrase indicates a western importation which may have been European enamel, imported via Calicut.

<sup>6</sup> Vol. xi, p. 65.

## Notes on Various Works of Art

has a clear and open mind, and should be able more than most men to accept and handle new conditions. But even more important than the choice of a good man is the often proved necessity for giving him a perfectly free hand. Anything like a controlling committee, any directions or limitations of his activity other than those imposed by material considerations are certain to be fatal.

Since writing the above, I regret to hear of Mr. Norman Shaw's death. There can be no doubt that in a period of architectural anarchy, he stood out for the idea of building domestic architecture at least on the lines dictated by good taste. Nor can we deny that modern nations have never given

even to this negative conception of architectural virtue nearly so much consideration as it deserves. Amid the horrible stylistic experiments of the 19th century, such buildings as No. 170 Queen's Gate will stand out for posterity as a sign that a few men still kept alive the belief that to be artistic was not inconsistent with discretion and urbanity. The fact that such admirable good taste as Mr. Norman Shaw's work displays was as a matter of fact so rare in spite of all the opportunities for acquiring taste that modern life provides, does indeed strengthen my conjecture that what is needed to regenerate modern architecture is the stimulus of a more creative and constructive effort of the imagination.

### ART IN FRANCE

**T**HE attack made by an obscure municipal councillor, who is a photographer by profession, on the Salon d'Automne was mentioned here last month; it has since been followed by a vote of the Commission which reports on the use of the Grand Palais, recommending that the palace should be refused to the Salon d'Automne next year. The vote seems to have been carried with two dissentients after a denunciation of the Salon by the president of the Commission, an architect, who is a member of the Institute and of the Société des Artistes Français, but has no other title to fame. The question has been treated with appropriate irony by M. Pierre Mortier in the "Gil Blas", of which he is editor, and M. Mortier has carried the war into the enemies' camp by making an attack on the Institute. He says with truth that the influence of the Institute on the public authorities is most injurious to art and literature. The few posts available for artists and men of letters are grabbed by members of the Institute and their relatives and friends, and they dispose of nearly all the official patronage. All the best French artists are outside the Académie des Beaux Arts, as are most of the best French men of letters and historians outside the Académie Française; both academies are nests of intrigue and favouritism and their prizes are bestowed with little regard to merit. For instance, while a remarkable book like "Marie Claire" was ignored by the Académie Française, a poor imitation of it was this year awarded the "grand prize for literature", because its author has the good fortune to be a master in a school attended by the son of M. Maurice Barrès. The Académie des Beaux Arts acts on the same principle.

The attack on the Salon d'Automne will do good if it leads to a discussion as to the value of these venerable but pernicious institutions, which are degenerating into cliques of mediocrities,

Experience in France has shown what a mistake it is to found academies; the system of election by co-optation makes reform impossible, and an academy tends inevitably to become more and more a close corporation of persons combined together for the defence of their own interests. The hatred of the Académie des Beaux Arts for the artists of the Salon d'Automne is easily explained; the latter have committed the crime of attracting serious amateurs, and therefore selling their pictures, while the receipts of the official Salon decrease every year. It is amazing to read in the Paris edition of a London paper that "the presence at the Grand Palais of many of the truly shocking daubs that figure in the Salon d'Automne constitutes little short of an insult to serious art and an outrage to public taste", and that the Minister of Fine Arts "will have the support of 95 per cent. of the public as a body" if he expels the Salon. The writer of this strange paragraph is probably ignorant of the fact that Rodin and Renoir are members and honorary presidents of the Société du Salon d'Automne, and that the painters of the "shocking daubs" include such artists—I take the names at random from the list of members—as Georges Desvallières, Georges d'Espagnat, Lebasque, Maufra, Vuillard, Willette, Pierre Bonnard, Maurice Denis, Van Dongen, Forain, Friesz, Henri-Matisse, Hermann-Paul, Marquet, Puy, Walter Sickert, Steinlen, Vlaminck, and many others equally well known, who represent widely different tendencies. But perhaps the works of Renoir are "daubs" in the eyes of this writer.

M. Frantz Jourdain, the acting president of the society, whose services to French art have been inestimable, has done his utmost to defend the cause of artistic freedom, and the Under-Secretary for Fine Arts has given the reply which I anticipated last month. He has decided, in spite of the recommendation of the Commission, to grant the

use of the Grand Palais to the Salon d'Automne as usual, on the ground that "the State should observe an absolute neutrality in regard to artistic questions. It is impossible for it to condemn any artistic tendency whatever in the name of a different aesthetic." The proper attitude of the public authorities could not be better stated. But it is important that the Salon d'Automne should not take any action which would fetter it in the future. The issue is a simple one, that of liberty for art. The persons who attack the Salon d'Automne consider that nothing should be exhibited which offends their personal taste or conflicts with their conception of what constitutes "serious art". Had they lived in a previous generation, they would have tried to suppress Manet and Daumier, whom they now, probably, profess to admire. The Salon d'Automne, on the contrary, has the great merit of having opened its doors to all serious manifestations of art without restriction. The immediate cause of the present outcry was the presence in the recent Salon of a few "Cubist" works, most of them pretty bad in my opinion. But had they been painted by Picasso there would have been the same outcry. Whatever one may think of Cubism—and it appears to me much too logical and theoretical—it has as much right to be represented as any other school. The only safe line to take in reply to attacks of this kind is that of asserting the claim of absolute liberty for art. The people who think that certain pictures in an exhibition are "shocking daubs" or "immoral" or "an outrage to public taste" (it is so faultless, public taste) have merely to stay away; nobody asks them to outrage themselves. But by what right do they presume to dictate to others?

The Louvre has acquired, for 40,000 francs, from the Municipal Council of Mantes, the famous Indo-Persian carpet which was formerly in the collegiate church of Notre Dame in that town. This superb example of Indo-Persian art of the end of the 16th century measures about 26 by 13 feet; on a dark blue ground are represented numerous persons and animals among trees, the border is of a rich red. The well-known publisher, M. Edouard Pelletan, who died this year, bequeathed to the Louvre the portrait of M. Anatole France by Carrière, which was in his possession, with the proviso that if the Louvre refused the picture it was to go to the Carnavalet Museum, "France étant comme moi un Parisien de Paris", as M. Pelletan said in his will. Naturally, the Louvre does not wish to refuse the gift, but the question arises whether it can legally accept it, since Carrière has not yet been dead ten years. It is true that this provision in the statutes of the Louvre has already been waived, notably in the case of the Chauchard collection, which included works by Ziem, who was still

alive at the time when the collection was first exhibited in the Louvre. But if the Town of Paris chose to assert its claim to the picture, it is not certain that the Louvre could legally retain it. The preparations for installing the Camondo collection in the Louvre are about to begin; the collection will be placed on the second floor of the Pavillon Mollien, near the Chauchard collection. As the necessary alterations are considerable, it is not expected that they will be finished before next May; they include the erection of a lift.

One of the most interesting exhibitions of the month has been that of Chinese porcelain and jade held by Messrs. Gorer, of London, at the Hôtel Astoria, which will remain open until December 8th. The fine collection of 169 pieces is shown to great advantage owing to the admirable taste with which it was arranged. Among the most beautiful are the specimens of famille-noire, notably the remarkable rectangular vase of the Kang-He period (No. 160), two panels of which are decorated with landscapes on a black ground, and the other two with hawthorn branches and birds on an apple-green ground. This is said to be a unique piece, but the superb garniture of three oviform vases (No. 159) appeals to me even more, and perhaps one of the most beautiful pieces is the oviform section of a vase intended to be beaker-shaped but unfinished (168), the decoration of which is exquisite; the last is of the early Kang-He period. Two of the finest specimens of famille-verte, a pair of double gourd-shaped vases (No. 1), were formerly in Sir William Bennett's collection and one of them was reproduced in *The Burlington Magazine* in 1904 (Vol. v, page 512). A large number of the pieces exhibited came from well-known English collections. The beautifully printed catalogue, with both French and English text and fourteen excellent plates in colour, is an attractive souvenir of a remarkable exhibition.

Madame Lantelme's collection contained nothing of any importance, from an artistic point of view, but its sale drew an immense crowd on account of the personality of its late owner, one of the most charming and popular of Parisian actresses. The prices were in many cases relatively high, but the well-known diamond necklace with five enormous pearls suspended from it, fetched only 75,300 francs (£3,300, including charges), a good deal less than had been expected.

The other sales this month have turned out to be unimportant, but there will be several important sales in December. On the 9th will begin that of the Rouart collection described last month; it will fitly close a year of big sales. R. E. D.

## LETTERS TO THE EDITORS

### THE DONATION OF CALMPHTHOUT

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—May I suggest that, judging from the reproduction on page 30, the costume in the picture of *The Donation of Calmpthout* does not correspond with the date, 1512, assigned to it by M. Hulin de Loo? It would seem to belong to an earlier period, that of Van Eyck. The donor of *Calmpthout* wears a headdress and gown identical with those in the drawing in the Boymans Museum reproduced in *The Burlington Magazine* for August 1911<sup>1</sup> and attributed to John Van Eyck. The same style of gown can be seen in John Van Eyck's portrait of his wife painted in 1439. The man behind the kneeling knight wears a robe similar to that of Jadocus Vydt in the *Adoration of the Lamb*, 1432. The cut of the men's hair also belongs to the 15th century. The armour is almost concealed by the surcoat, but the general silhouette suggests an early date. Fashions in the 15th century changed more slowly, perhaps, but as inexorably as they do to-day. In the early 17th century men wore their hair long and cut square, and their clothes were much more ample, as can be seen in any picture contemporary with Louis XII of France, Henry VII, Maximilian, or Philip le Bel of Burgundy. The ladies had adopted a flat headdress; and other differences, as shown in the *Legend of Saint Dymphna* illustrated on page 26.

Is there not a chance that the 17th century documents quoted may have been mistaken and that the *Donation of Calmpthout* belongs to the 15th century or is an early copy of a picture of that date?

Ebrington Hall,  
Camden.

Yours faithfully,  
EVELYN SANDS.

M. Hulin de Loo writes as follows:—

My article on Goossen van der Weyden was intended to be only a brief announcement of the discovery of one of his works, so I eliminated the numerous remarks which his works suggest. Your correspondent's remarks are quite justified as regards the date of the fashions worn by the personages painted as donors of Calmpthout. Their costume belongs to the period 1430–1445 and not to the 16th century; but the portraits of the donors are not portraits of contemporaries, but of benefactors to the abbey who lived in the 12th century.

Of course Goossen van der Weyden knew nothing of the costume of the 12th century, but he did his best and copied (probably from pictures or drawings of his grandfather, whom he often imitated closely) the oldest dresses which it was possible for him to find. This is not the only instance of such archaeological intentions handicapped by the lack of better archaeological knowledge.

<sup>1</sup> Vol. XIX, p. 257.

### JOSEPHINE AS A RUBENS BUYER

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—The history of Josephine de Beauharnais's collections has yet to be written, and I doubt if the task will be an easy one. The beautiful créole was, as far as collecting went, the unscrupulous rival of Napoleon's least scrupulous officers. There are many dark tales of antique cameos conquered on the Continent by the French armies and ultimately located not at the Louvre but at the Malmaison. It is well known that thirty-eight pictures taken in 1806 by the French from the Landgrave's gallery at Cassel were appropriated by her for her own use and sold by her in 1814 for 940,000 francs to the Russian Emperor Alexander the First. In 1811 or 1812 she published an illustrated catalogue of her Greek vases, of which no complete copy is now known to exist, the first half being in the Goettingen library.

Reading through the catalogue of an autograph-sale which took place at Vienna (Gilhofer and Ranschburg) in 1908 (26 October, Cat. p. 3, n. 27), I came across the mention of a curious letter from Josephine to Van Bree, then Keeper of the Museum at Antwerp. It is dated from Saint-Cloud, 12 Floréal an XI (1803):—

Très intéressante lettre relative à une vente publique de tableaux dont l'Impératrice désire s'acquérir le *Chapeau de paille* de Rubens (aujourd'hui dans le Musée de Londres) et une paysage du même maître.

Can anybody tell me where that letter has gone to?

Yours faithfully,  
SEYMOUR DE RICCI.

7 Rue Edouard Detaille, Paris.

### SAMUEL COLLINS, MINIATURE PAINTER

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—In a note in Volume XVII of *The Burlington Magazine* (pages 365, 366) it was shown that Samuel Collins, the miniature painter, the date of whose death was unknown, died probably in 1768 and certainly before February 1769, for an advertisement of his house at Dublin in that month referred to him as "the late"; and it was inferred that miniatures signed "S. C." and dated after 1768 were erroneously ascribed to him and were perhaps by Samuel Cotes or Miss Sarah Cote.

It is now possible to state within a few days when Samuel Collins died. *The Dublin Mercury* for Oct. 27th to Oct. 29th, 1768, of which the British Museum possesses a copy, contains the following announcement:—

"DIED.] . . . A few days ago, at the World's-end, Mr. Collins, miniature-painter".

That the above refers to Samuel Collins is sufficiently shown by the advertisement of the house, which gives the full name of the artist.

Yours faithfully,  
BASIL S. LONG.

## REVIEWS AND NOTICES

Die Baukunst und religiöse Kultur der Chinesen. Ernst Boerschmann. Band I. P'u t'o Shan. Berlin: Georg Reimer. M. 30.

HERR BOERSCHMANN, so we are told in the introduction to the present volume, had already spent some time in Peking as architect to the German military station in that city when, in the year 1906, with the aid of a grant from the German government, he was enabled to carry out the long cherished ambition of making a detailed study of the architecture of the Middle Kingdom, concerning himself more especially with the relation of this architecture to the general culture of the Chinese people. With this object in view he set out on a series of expeditions which in the course of three years carried him, so he tells us, through fourteen of the eighteen provinces of China. It was now his task to arrange the material thus collected and to employ it in the exposition of his main theme. Such a programme would appear to involve the covering of a wide field of research, resulting in some general statements concerning the art of building in China and of its history in relation to the contemporary social and religious status of the people. However, as far as the present volume is concerned, we may look in vain for anything of the kind. The field covered is a much narrower one. We have indeed a warning as to the author's point of view in the rather cryptic saying of Goethe to be found on the title-page:

Was ist das Allgemeine?—der besondere Fall.  
Was ist das Einzelne?—Millionen Fälle.

This motto indeed is the guiding principle of the present volume. The field is scrupulously restricted to the minute and systematic description of a series of Buddhist temples and subsidiary buildings, illustrated by photographs and by carefully measured drawings of the details of construction, and accompanied by a series of translations of the innumerable inscriptions "lyric, historical and religious", that, after Buddhist fashion, are found within and without these shrines. We are here exclusively concerned with a small but holy island, a minor member of the Chusan group, that lies off the coast of Chekiang. Here, at P'u t'o Shan, the presiding spirit is Kuan-yin, long known to Europeans as the "Goddess of Mercy" (though what was in origin little more than an abstraction, has perhaps little right to a definite attribution of sex), and undoubtedly not a little light is thrown upon the later developments of Chinese Buddhism in the course of the author's elaborate account of the ritual and of the accessories of these temples. However, as he follows the detailed and, it must be confessed, rather wearisome description of every single building, great and small, to be found in this little island, the reader gradually becomes aware that he is concerned, without exception, with the work of the last two centuries, in fact, in great part, with the work of the last two decades, and this applies

not only to the furniture of the temples, which is for the most part of the most trumpery description but to the buildings themselves. When we are told that this holy island of P'u t'o Shan is only a few hours distant from Shanghai, and that it is in constant communication by steamer with more than one treaty port, we can understand the important part played by screens and cases of glass in the arrangement of the shrines. But we must remember that, as we have said, Herr Boerschmann is concerned in the first place with the contemporary culture of Buddhism in China. We may indeed regret that, with so extensive materials at his command, he should not have selected for his exposition some spot less exposed to foreign influences. For this island of P'u t'o Shan, although claiming to be one of the four holy mountains each sacred to a presiding Bodhisattwa, has been always the resort, above all, of sailors, among whom at the present day the monks find their main supporters. In its long and troubled history, both on the occasion of the first installation of Kuan-yin and in connexion with the many subsequent raidings and burnings, the Japanese have played an important part. This indeed is perhaps the most interesting fact brought out by the author in the part of his work where he dwells on the history of P'u t'o Shan. But what the reader will look for in vain in this curious and elaborate treatise is any hint as to the relation of this comparatively unimportant group of buildings to the many older and architecturally more interesting temples of the mainland. To do so would not indeed fall in with the programme laid down for himself by the author. Perhaps in a subsequent volume Herr Boerschmann will be able to throw some light upon this most interesting question concerning which we are up to the present so much in the dark—are there still existing in China any remains of early Buddhist art comparable to the wonderful group of temples dating (with a great part of their contents) from the 8th century onwards that are still standing in Japan within and around the old cities of Kioto and Nara? E. D.

SOUTH AMERICAN ARCHAEOLOGY. An Introduction to the Archaeology of the South American Continent, with special reference to the Early History of Peru. By THOMAS A. JOYCE, M.A. Macmillan & Co. and Philip Lee Warner, 12s. 6d. net. THE story of the conquest of Peru by Pizarro, and the Inca Empire in South America, has been for many years one of the favourite romances of history, although the charm of Prescott's narrative is less appreciated to-day than of yore. Thanks to Sir Clements Markham, to whose work Mr. Joyce pays just tribute, and to numerous other writers, of whom Mr. Joyce gives a list in the appendix to this volume, a great deal now is known about the ancient civilization of Central and Southern America, a further acquaintance with which is likely to accrue with the completion of the Panama Canal and the opening of the seaboard of

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Colombia, Peru, and Chile to greater accessibility. It was, however, with startled surprise that a few years ago the public eye beheld in the British Museum that wonderful collection of Peruvian pottery and other antiquities from Truxillo, which had been acquired for the British nation. The obsolete glories of the Inca Empire once more became a subject for inquiry and for public interest. This inquiry is amply met by the volume before us, for Mr. Joyce has shown himself to be a student of prehistoric, early, and existing savage civilization, on whom absolute reliance can be placed. His work is avowedly archaeological, but archaeology has seldom assumed a more picturesque historical setting than in Mr. Joyce's account of Colombia, Ecuador, and Peru, with their artistic culture, as well of the Southern Provinces of Chile and Patagonia. Are we not all familiar with the fact of the great sloth, or mylodon, having been discovered in Patagonia to be contemporaneous with man, and even perhaps to have existed up to quite recent days? In South America therefore we are confronted with a chapter in the history of the human race more complete in its antiquity than any other. We can hardly deal here with Mr. Joyce's admirable historical and archaeological studies, except to say that the student of anthropology, of architecture, and of pottery cannot fail to derive information from them of a valuable nature. It is curious to find that a race which was so skilled in the use of the hands for pottery should be so childishly deficient in draughtsmanship. Mr. Joyce is careful to avoid any claim to finality of research, and indeed suggests that much remains to be revealed. For this reason, he does not give a decisive answer, as to the arts and culture of the South American races being strictly indigenous, although he inclines to this view. This possibility is one of the chief matters of interest which make this study so important for the student of human civilization. It should be added that the book has the advantage of being printed by the Riccardi Press for the Medici Society, which lends to what might have been regarded as a mere dry-as-dust publication a grace and distinction which is deserving of the greatest commendation. L. C.

**HISTORICAL PORTRAITS, 1600—1700.** The lives by H. B. BUTLER and C. R. L. FLETCHER. The portraits chosen by EMERY WALKER. With an introduction by C. F. BELL. Clarendon Press.

IN a former number of this magazine (Vol. xv, p. 251) we ventured to criticize the first volume of this series, and to point out that the division of labour into water-tight compartments had a deleterious effect upon the value of the book for historical research. We are therefore somewhat disappointed at finding in this second volume the particular fault which we called into question repeated and intensified. Whereas the former

volume was the joint work of Mr. C. R. L. Fletcher and Mr. Emery Walker, four hands have had to be employed in completing this second part, Mr. Butler sharing Mr. Fletcher's work, Mr. Bell contributing an introduction, and Mr. Emery Walker being responsible for the portraits. It need hardly be said that Mr. Bell's introduction is luminous and instructive; just what was wanted to excite interest in what might have been otherwise considered to be a ponderous publication. The lives of the eminent personages whose portraits appear in this volume are written by Messrs. Butler and Fletcher in a simple way at quite sufficient length. The fact, however, of each having been written without any reference to the portrait which was to accompany it, deprives them of any particular interest, other than that of a somewhat penny-a-line description. It is curious how persistently modern historians fail to grasp the importance of portraits as historical documents. Not an allusion is made by Messrs. Butler and Fletcher to the personality of such men as Francis Bacon, Oliver Cromwell, Strafford and others, as shown in their portraits, personality which had an abiding effect upon the history of their time, apart from the mere chronicle of actual achievements. The biographies might have been published just as well in a textbook without illustrations. Mr. Emery Walker, upon whom the really hard work of this volume, as in the first, has fallen, has done his work manfully and well. We know that the publication is one which appeals with particular interest to the student, who should be ready therefore at any time to express his gratitude to Mr. Walker for the trouble taken in selecting portraits. We wish, however, that we could congratulate Mr. Walker on having steered clear of the pitfalls into which he fell during the preparation of the first volume. This second volume is by no means free from them. In the case, for instance, of the presumed portrait of Henry Frederick, Prince of Wales, from Claydon, a study of physiognomy would convince anybody, in spite of a long accepted tradition in the Verney family, that this portrait really represents Charles I, as Prince of Wales, and not his elder brother, Henry. The portrait called Henry Ireton at Hinchbrook does not represent Ireton at all, but is, we believe, a portrait of Sir John Mennes, similar to a portrait in the Earl of Clarendon's collection at The Grove. With regard to the avowedly dubious portrait of Admiral Blake, Mr. Walker would have done better in being guided by the deliberate opinion of the late Prof. S. R. Gardiner, that no authentic portrait of Admiral Blake is at present known to exist. The same precaution should have been adopted with reference to the portrait of President Bradshaw in Lord Ribblesdale's collection, which bears on its own surface either a forged date or a denial of its identity. Taking again the portrait purporting

to be that of Daniel Defoe, Mr. Walker ignores the deliberate statement made by Mr. F. M. O'Donoghue in his Catalogue of English Portraits in the British Museum, that no portrait of Defoe has any claim to authenticity. In the case also of Montrose, it would have been safer to have selected one of the really authenticated portraits of the Marquess than a miniature about the identity of which there is very great doubt. These are errors for which we do not like to hold Mr. Emery Walker responsible, but we look to a publication issued by the Oxford University Press, under the editorship of two Fellows of All Souls College, for accurate historical information. It is a matter of regret, therefore, that this should not always be forthcoming. But for these faults we should have gladly welcomed the book as a useful and attractive companion to historical study. L. C.

**HISTORIA DE LOS BARROS VIDRIADOS SEVILLANOS**  
desde sus orígenes hasta nuestros días, por el licenciado José  
GESTOSO Y PÉREZ. Sevilla, 30 pesetas.

SEÑOR GESTOSO has done ample justice to the potters of Seville in an extensive work of some 460 small quarto pages. Starting with neolithic pottery, he gives a rapid survey of the primitive periods, but naturally the greater part of his book is devoted to the better known wares which date from the Mussulman occupation to the present day. No further light is shed on the origin of the lustre process used on the Hispano-moresque faience, and the author is content to review the position as already stated by previous writers, including M. Migeon's deductions from the mosque tiles of Kairuan which have since been seriously invalidated by A. J. Butler's article in *The Burlington Magazine* of October, 1907. As might be expected, a considerable portion of the book is concerned with the *azulejos* or wall-tiles which play such an important part in Spanish architecture and the transition from the mosaic method to the easier process of stamping square tiles with mosaic patterns is traced to the end of the 15th century. It is interesting to find an illustration of the Sevillian *azulejos* in the Mayor's Chapel at Bristol. The Spanish potters, as Señor Gestoso remarks, inherited the skill and decorative taste of the Mussulman, and those of Seville, at any rate, seem to have been especially susceptible to outside influences. This is evident from the well deserved prominence given to the work of the Pisan, Francesco Niculoso, in the first years of the 16th century, who introduced among other Italian methods those of Luca della Robbia. It is further borne out by the highly interesting price list of the Sevillian pottery in 1627 in which we find such headings as "Vidriado contrahecho de la China, platos de Talavera contrahechos in Sevilla, vidriado blanco de Pissa, vidriado de la Puente", etc. It is made clear in another place that much of the pottery usually assigned to Puente del Arzobispo is really of Sevillian

origin. The 17th century appears to have been a flourishing period for the ceramic industry of Seville, but a decline set in during the 18th, and in common with most other countries the art sank into a "lamentable estado de postracion" at the beginning of the 19th though it has enjoyed a revival in modern times. Like Sr. de Osma in his valuable works on the Valencian wares, Sr. Gestoso has been indefatigable in his research in public archives and private documents which in Spain seem to abound in references to the potters. He has concentrated the results of his industry in the colossal register of the Sevillian potters from the 14th to the 19th centuries which concludes this book. English ceramicists will envy the Spaniard this wealth of original material as they will in a lesser degree envy him the possession of the elegant name, *ceramofilos*. Eighty-one blocks and a considerable number of plates, many of which are excellently coloured, serve to illustrate the text, but unfortunately there is no list of illustrations and the author has very soon tired of the task of numbering the plates. An analysis of the chapters is the only key to the pages, and the absence of an index is the more regrettable because the work is really valuable for reference. In other respects the book is admirable, and we read without surprise the announcement on the title-page that it won the prize in the public competition instituted by the Royal Academy of History. R. L. H.

**DIE SCHLOSS- (STIFTS-) KIRCHE ZUM HEILIGEN  
MICHAEL IN PFORZHEIM** (Studien zur deutschen  
Kunstgeschichte, Hft. 111). Von ERWIN VISCHER, mit 11  
Lichtdrucktafeln. Strassburg; Heitz, 5 M.

PFORZHEIM is in Baden, about sixteen miles to the south-east of Karlsruhe. To the world at large the place is chiefly known for the manufacture of cheap jewellery, which, started by French emigrants, has now become the most extensive industry of the kind in existence. But that it has a far better claim to fame in its splendid collegiate church the monograph under notice fully proves. The building is extra-mural, being, in fact, attached to the castle. The plan, though various centuries, from the 12th to the end of the 15th, have each contributed their share, is fairly symmetrical. It comprises a Romanesque narthex; and a nave of three bays, with aisles. These last are transitional, the arcades consisting of massive rectangular piers, supporting two-centred arches with flat soffits. To east of the nave was originally erected, in the 14th century, a short chancel between polygonal chapels, forming a group of three radiating apses. The chapels remain, but about 1460 the east wall of the central apse was taken down, and a great eastern extension made in the shape of a lofty but aisleless quire of four bays and a polygonal apse. The only Romanesque parts of the building other than the narthex are the two easternmost piers of the old nave. In 1487

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additional chapels were built on to the north aisle of the nave. The natural sequel of the quire was the erection of a rood-loft, which, as the author very properly observes, "for both practical and æsthetic reasons ought to form the termination as well as the division" between nave and quire. In this case the structure is of stone—a typical Swabian work of the end of the 13th century. The plan is that of three arches from north to south, like the pulpitum which formerly stood in Chichester Cathedral, or those which still happily remain in Exeter Cathedral and Southwell Minster. The back or eastern arches, however, at Pforzheim appear always to have been open, protected by nothing more solid than an iron grate. A valuable appendix of records relating to the history of the collegiate church shows incidentally how many altars it used to contain. Seventeen, at least, are enumerated as existing at the eve of the Reformation. Lastly, it is of interest to recall that the collegiate church was the burial place of a seven-year-old girl martyr, S. Margaret, whose passion belongs to the same category as that of S. Simon of Trent, S. Werner of Bacharach, and of our own S. William of Norwich and little S. Hugh of Lincoln. Her anniversary was kept on 25th June. A. V.

LES PRIMITIFS FLAMANDS. Fin du xiv<sup>e</sup> Siècle. Réalistes et Romanisants. Vol. iv. Brussels: Van Oest.

WITH this volume M. Fierens-Gevaert completes the task set him a few years ago: that of compiling a history of the mediæval painters of the Flemish and Walloon race, with special reference to the paintings by those artists scattered about the museums, churches and private collections in Belgium. We congratulate M. Fierens-Gevaert upon this result, for his work not only supplements that of the late M. Hymans in his edition of Van Mander's "Lives of the Painters", but is specially important from the copiousness of the accompanying illustrations. The present volume takes us rapidly through the 16th century. The ideals of the Middle Ages have perished, and only remain in certain conventional types. The mysticism, the simple faith and playful imagination of the 15th century have given way to the human, the real view of things with that touch of hardness which easily develops into mere brutality. Realism and Romanism are the watchwords of this volume—realism which ran wild as soon as the purifying influence of the church grew weaker, but which we see moulding and tempering itself throughout its progress, until it develops a Pieter Bruegel in one direction, the first painter of peasant life, greater in this line than any of his successors, and the direct precursor of the Dutch school. In another direction we see the ground being laid from which will spring the mighty form of Rubens, a new figure and a new world in art. It is the fashion to depreciate the Netherlandish painters of the 16th century, although this neo-

classic, bastard-Italian realism held the field for years in France and in England. It was an age when the bourgeois began to get wealthy, and for want of breeding became vulgar in his riches. The Romanizing tendency to which M. Fierens-Gevaert alludes brought back to northern countries a false exotic culture from pagan climes. It was not the spiritual supremacy of Rome which drew these artists to the Seven Hills, but the pagan atmosphere of classical art. The nude female model, as shown in the statues which the Roman soil was fast giving up, formed an ideal which the northern artists cherished as a source of inspiration. The simple realistic nude of Van Eyck appears almost comic when put into juxtaposition with the nude of these Romanizing painters. Yet some of them were of historical importance, and repay a close study. Lancelot Blondeel, for instance, who was both painter and mason, and wrought the famous chimneypiece at Bruges; Pieter Coeck of Alost, one of the pioneers, like Jan Scorel, of a new art, whose journey to Turkey is justly compared in importance to that undertaken by Gentile Bellini; Pieter Aertsen, the fore-runner of the kitchen scenes and still life of Snyders and a whole generation of imitators; Pourbus and Moro, the representatives of an admirable school of portrait painting, which holds its own to the present day. Yet with all this exuberance of youth and vigour, one sighs for the repose of a Van Eyck, a Memlinc, a Gerard David, the greatness of a Roger Van der Weyden or a Quentin Metsys. L. C.

GEORG DAVID MATTHIEU. Ein deutscher Maler des Rokoko 1737-1778. By ERNST STEINMANN and HANS WITTE Leipzig. Klinkhardt und Biermann. 30 M.

THIS is a record of the exhibition of Matthieu's work given not long ago in Schwerin, no small discovery for the history of 18th-century art. It is a beautiful book bound in a kind of water silk, printed in very attractive type on a curious and excellent paper with some seventy collotypes. Matthieu had his schooling from his father, a miniaturist, and his stepmother, Anna Rosina Lisiew-ky; after a little travel he became, at the age of 33, court painter to the Herzog Friedrich of Mecklenburg and Schwerin. The terms of the engagement were that he should have free lodging in the castles for himself and his own, free food and drink in the servants' hall, with a wage of 250 reichstaler, all court portraits to be paid for at the rates previous to the engagement, and he was free to work on his own account. Later he married a chamber-maid and was given an apartment and garden to himself. He died, aged forty-one, and his widow remained a pensionaire of the court for over fifty years. Matthieu was evidently a portrait, stuff, and furniture painter of the first order. Dr. Witte suggests that the Mecklenburg family were not as superficial and

conventional as their contemporary society in Paris. Probably not, for in spite of the Roccoco smile, the painter found something charming or plain, or witty or dear in each. For solidity of painting the face of Princess Sophie Friederike with the open letter might have been done by Raphael, though Matthieu generally got his effects by tenderer means. We have here a row of superb portraits and examples of brilliant painting; it is a pity that one or two were not reproduced in colours, especially the wonderful little wooden figures. Perhaps the man did get a little dull towards the end of his time, and perhaps it was well that an early death released him from a milieu which he had already exhausted. With these pictures before you you get quite in love with the homely pious North German family, their ministers and servants, the handsome tutor, the dwarf, the lapdogs, and their sumptuous furniture, lace and jewellery. You can, as Dr. Witte says, hear them talk and listen to their music, you can help the middle-aged princesses to make their flowery ruffs, and read in their letters as they write. It is just because this collection of pictures represents one house, one household and one decade that it can be far more interesting than an equal number of equally good 18th-century portraits taken from here and there. The letterpress contains a very readable historical introduction, a short life of Matthieu and an exhaustive critical catalogue of his existing works. It is a book to be recommended very highly.

J. R. F.

KATALOGE DES GERMANISCHEN NATIONAL-MUSEUMS. DR. WALTER JOSEPH. Die Werke Plastischer Kunst, mit 64 Tafeln und 160 Textabbildungen. Nürnberg: Verlag des germanischen Nationalmuseums. 30 M.

THE Germanic Museum at Nürnberg, having been founded in 1852, attained its jubilee in 1902. The occasion was celebrated with a record from the pen of Dr. Theodor Hampe, conservator—a record handsomely illustrated with heliogravures, collotypes and colour-process reproductions. The volume was of a comprehensive character—a *résumé* of the work of the museum and an account of some of its buildings and its principal contents in various departments. The volume under notice, on the other hand, is of special character, devoted exclusively to plastic art, with a great number of half-tone process illustrations. A concise bibliography of the subject and a list of the artists' names precedes the main body of the book, which consists of a classified descriptive catalogue, arranged in chronological order under the several heads of works in (1) stone; (2) composition, stucco, plaster and *papier maché*; (3) metal; (4) wood; (5) ivory, bone, and horn; (6) mother of pearl; and, lastly, (7) wax. The first section comprises certain works which possess a peculiar interest for English readers, their provenance being the alabaster quarries at Chellaston in Derbyshire

and the principal seat of the industry in the middle ages being the sculptors' workshops at Nottingham. The peculiar characteristics of these alabaster groups—the long hands and fingers, the thin wrists and ankles, the painted gesso backgrounds and the reserved employment of gold and colour to heighten the effects of the relief portions are such that cannot easily be mistaken. The Nürnberg museum possesses at least two examples, representing respectively the angel announcing the birth of Christ to the shepherds, and the Resurrection of our Lord. The objects sculptured in wood, however, constitute the largest proportion of the whole collection. Some of the Lower Rhenish examples, even as late as the 15th century evince the influence of ancient French ivory-sculpture, in which the necessity of shaping the figure out of the periphery of the bowed tusk, with as little waste of the material as possible, resulted in the peculiar backward poise, which became stereotyped into a mannerism, and lasted for centuries after the sculptor's art had changed the medium of ivory for that of wood or stone, and the original motive of the same curving bow had altogether passed out of the perception of the executant. There are illustrated two specimens of that peculiarly German effigy, the *Palmsel*—i.e., the figure of our Lord riding upon the ass, mounted on a wheeled stand for drawing along in Palm Sunday processions. Both are works of the Nürnberg school, and they belong respectively to the late 15th and to the early 16th century. In these, indeed, there is not much latitude for the treatment of the draperies, which is the notable feature of late Gothic German wood-sculpture. Opinions may differ as to the aesthetic merits of the class of drapery rendering referred to, which twists and turns over and over again in such crisp and tortuous folds as seem to crackle as one gazes; yet there can be no two opinions as to its extraordinary deftness, and, it may be added, as to its appropriateness to the material, qualities in which the mediæval German sculptor remains without a rival. A. V.

JOHN LAVERY AND HIS WORK. BY WALTER SHAW SPARROW. Kegan Paul, Trench. 10s. 6s. net.

THE celebrated painter will find in this book a warm and indiscriminate appreciation, for he comes in for nearly every adjective of praise in the language of art criticism; moreover, in one place and another he is called classical, modern, international, British, luminist and even Post-Impressionist. It is a reasonable habit of those who write about artists' work to trace its influences. Now Mr. Lavery would be the first to deprecate his monographer's consistently repudiating any influence upon his work; in fact, had the reader not eyes of his own, he would be made to believe here that Mr. Lavery owed nothing to anyone save perhaps to Valazquez. Even of the charming *First Communion* the author writes "no pictorial idea that

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Whistler ever composed into a symphony of colour is like this one that John Lavery orchestrated with fluent ease". The author has a tendency to fabricate excuses for his painter. The difficulty in portraiture, he says, is to be moderate in the representation of character, "John Lavery has rarely given us too little human nature, and he has seldom given us too much". Again, Lavery does not scorn what the author calls "weight values", "I do not say they are perfect but they are quite good enough to play with distinction the part chosen for them in the best portraits". And because Mr. Lavery has not represented the strong sunlight of Africa, the author speaks somewhat disparagingly of those impressionists who "rise now and then with good luck into perilous high-keys". In such a way an artist would rather not be excused. There is a slight sketch of Irish art from mediæval times, and interesting accounts of Mr. Lavery's trials and difficulties in painting the state visit of Queen Victoria to the Glasgow exhibition and also his own portrait for the Uffizi. But neither of these is reproduced. If they were failures it had been kinder not to have taken such stock of them. If one criticizes thus the details of the book it is because one finds in it no general conception or distinction.

J. R. F.

ILLUSTRATIONS OF THE LITURGY, being Thirteen Drawings of the Celebration of the Holy Communion in a Parish Church. By CLEMENT O. SKILBECK. With Notes . . . and an Introduction . . . by PERCY DEARMER, D.D. Alcuin Club Collections, XIX. Mowbray.

THE aims of the Alcuin Club in the matter of the history and use of the Book of Common Prayer, the study of Church ceremonial, and other allied subjects, are so serious and the publications of the Club in these directions issued with so much care and circumspection, that they should in each case be better known to the public than they are at present. So far as *The Burlington Magazine* is concerned, notice must be confined to the share taken by the Fine Arts, both in the conduct and the history of the Church, alike in the past and the future, and at the present moment, this being illustrated by the attractive drawings contributed by Mr. Skilbeck to the volume before us, which are so thoroughly explanatory of the text. Dr. Dearmar's notes and introduction are full of interest, and should be read by all who are really interested in a more than perfunctory way in the cathedral and parochial services of the Anglican Church, into which discussion it is not the province of this Magazine to follow the author.

L. C.

PONTORMO, ROSSO UND BRONZINO. Ein Versuch zur Geschichte der Raumdarstellung. Mit einem Index ihrer Figurenkompositionen. Von FRITZ GOLDSCHMIDT, Leipzig: Klinckschmidt & Biermann.

THIS book deals with a chapter of Florentine art history, which so far has been unduly neglected—the period of the immediate followers of the great

masters of the mature Renaissance. In the main section of his volume the author gives a careful, though at times somewhat obscurely worded, analysis of the principles as regards the representation of space followed by Pontormo, Rosso and Bronzino. As a result of his inquiry he characterizes the three artists in the following way: Pontormo, a nervous brooding mind always in search for new problems; Rosso, a genius of considerable originality, though without the energy to give them a steady development, regardless of the governing taste of the day; Bronzino, a coldly reasoning academician. At the end, a useful index of the figure compositions of the three painters is given; with regard to Pontormo's *Holy Family* in the Pinakothek at Munich, we may note that there are three versions of this composition in England not mentioned by the author (in the collections of Sir Frederick Cook and Mr. Vernon Watney, and at Hampton Court). The numerous illustrations include reproductions of many paintings difficult of access, and contribute to render the book valuable to those who, for some reason or other, take an interest in the artists in question, but hitherto have been seriously hampered in their study by lack of material. T. B.

LA PITTURA E LA MINIATURA NELLA LOMBARDIA dai più Antichi Monumenti alla Meta del Quattrocento. PIETRO TOESCA. Milan: Ulrico Hoepli. 60 francs.

THIS is one of several handsome volumes, admirably printed and sumptuously illustrated, which have been issued lately by the well-known publisher, Ulrico Hoepli, in Milan. So important is the field of research covered by the author, Dott. P. Toesca, professor of art history at the University of Turin, that it would require far greater space for review than can be allotted to it in the pages of *The Burlington Magazine*. Prof. Toesca deals courageously with a subject of which little is known, and explores regions to which no other writer had as yet penetrated. His work is a proof of the historical continuity of art from classical days through the Middle Ages and the Renaissance down to the present day, although Prof. Toesca does not in this volume take us beyond the year 1472, when the first rays of the dawning sun of the Renaissance began to be felt in the world of art. Wars, neglect, ravages of time, and above all changes of human social habits, civil and religious, have all contributed, and are still contributing, to the destruction of works of art. It is not surprising therefore to find that during the Middle Ages, when the historical spirit had hardly begun to exist, there was so constant a destruction and replacement of works of art, these being usually of a decorative nature, that the existing remains are very scanty. Take, for instance, the early Christian mosaics, including those in the little chapel of S. Aquilino, at Milan, with which Prof. Toesca begins his history—how few are the remains of this wonderful symbolic art in the great

centres of human activity, apart from Rome, and how much of this preservation is due to the isolation of Ravenna and Venice up to a modern date. Prof. Toesca gives a prominent place to the art of miniature-painting, and the illumination of manuscripts. It is only within recent years that this branch of the fine arts has had allotted to it a proper place in the preservation and development of the historical continuity of art. When alien races ravaged Italy, and princes fought against princes, the fine arts took refuge in the cloister, and it is to the Church that posterity owes the non-extinction of this Vestal flame. How important was the part played by the illumination of manuscripts is well shown by Prof. Toesca, and now the personal share taken by great princes, such as the Visconti and the Savoy house, and the pride of possession induced thereby, paved the way, as it did in France and elsewhere, for the desire to collect and possess detached works of art, and the whole system of private art-patronage, as we now know it. Prof. Toesca tells with care and accuracy the story of the gradual yielding of the Byzantine traditions to the more human influence of the school of Giotto. This was not rapid, for the older tradition was difficult to dislodge, but as early as 1365 it is well known that Giovanni da Milano was employed on frescoes in the church of Or San Michele, at Florence, shewing a style of his own, quite distinct from the mere imitations of Giotto, and closely allied to the miniature-artists of the Lombard school. Space forbids us from following Prof. Toesca further in his story, but we draw attention especially to his study of Giovannino de' Grassi and Michelino de Besozzo, whose works are of the greatest importance in the dawning Renaissance. The interdependence of the arts of painting, sculpture, and architecture in the Middle Ages, is well set forth in Prof. Toesca's learned essay, to which we recommend our readers to have recourse. The drawback of these publications lies in the size and weight due to the copious illustrations, which are, after all, an indispensable part of the book. The price of the volumes in this series is so reasonable that one regrets anything which encumbers them as acquisitions for the regular student of art-history. L. C.

GOETHE'S FAUST UND DIE BILDENDE KUNST. By WILLY F. STORCK. Leipzig: Xenier Verlag. THIS book is an astonishing witness to the amount of information that is available about the minute details of Goethe's life. His mind was saturated with recollections of pictures and sculpture, his house was a museum of reproductions, and it is only natural that continual traces of his pre-occupation with art should be found in his writings, and particularly in *Faust*, the most personal and comprehensive of all. The number of influences that Dr. Storck has been able to put together, even if some of them may appear a little remote, is re-

markable. Anyone can recall the allusion to Raphael's *Galatea* and the twice-repeated transcription into verse of Correggio's *Leda*; but with what other poet that has ever written could such connexions be established as that between the apparition of Paris and Helen and Lesueur's engraving after a *Diana and Endymion* by Sebastiano Conca? Perhaps indeed the one other poet who might be treated at all to such an art-commentary is Browning. Almost the only omission that suggests itself is a reference to one of the monuments of the *Deae Matres*, which must surely have contributed something to the conception of those "Mothers" over whose mysterious significance Goethe himself so completely bewildered the excellent Eckermann. E. M.

CAUSERIES ON ENGLISH PEWTER. By ANTONIO DE NAVARRO. "Country Life" and Newnes. 10s. 6d. net. MR. DE NAVARRO, who has long been known as an ardent collector of old pewter plate, has added a new and interesting chapter to the literature of this ancient craft. In his recently published "Causeries" he treats the subject in the most sympathetic manner, and purely from the artistic standpoint. So much so, indeed, that he demands for old pewter special surroundings, and declares London is an impossible home for a collection. He includes among the illustrations one or two pieces of which the genuineness appears to be open to question: for example, the candlestick (Plate LXVI) the Charles II porringer (LXXII) and the chalice (XIII). Although the latter, to quote from the author, "is a replica of the 16th century silver cup and cover from Sandwich, Kent", it bears a 17th-century maker's mark. Mr. de Navarro is certainly in error in supposing the pewter replica to have been made from an old mould in order to account for its 16th-century pattern. Moreover, the mark is surely in the wrong position for a marked piece of pewter. However, much valuable and interesting information is provided regarding the Pewterers' Company, and the reader cannot fail to sympathize with a desire to stimulate a genuine interest in a vanished craft. G. H. A.

DICTIONNAIRE DES VENTES D'ART FAITES EN FRANCE ET À L'ÉTRANGER PENDANT LE XVIII<sup>E</sup> ET XIX<sup>E</sup> SIÈCLES. Vols. I-V. PARIS: CH. DE VINCENTI. AMONG the many valuable works of reference which have been published in recent years, we think that few will be more useful to collectors, directors of museums, and other students of art history, than the dictionary of Art Sales during the 18th and 19th centuries, originally compiled by Dr. Mireur, and now in course of completion by M. Ch. de Vincenti. It hardly falls within the province of this Magazine to criticize a publication of this kind, but we are glad to recommend it to our readers as a useful and, so far as we can see, a trustworthy work of reference.

## Reviews and Notices

### ORNAMENTAL BOOKS

- (1) *THE THOUGHTS OF THE EMPEROR MARCUS AURELIUS ANTONINUS*. Translated by GEORGE LONG. Illustrated by W. RUSSELL FLINT. Lee Warner. 10s. 6d. net.
- (2) *PETER PAN IN KENSINGTON GARDENS*. By J. M. BARRIE. Illustrated by ARTHUR RACKHAM. Hodder & Stoughton. 15s. net.
- (3) *AN ARTIST IN EGYPT*. By WALTER TYNDALE, R.I. Illustrated. Hodder & Stoughton. 20s. net.
- (4) *FOLK-TALES OF BENGAL*. By the REV. LAL BEHARI DAY. Illustrated by WARWICK GOBLE. Macmillan. 15s. net.
- (5) *SHE STOOPS TO CONQUER; OR, THE MISTAKI'S OF A NIGHT*. By OLIVER GOLDSMITH. Illustrated by HUGH THOMSON. Hodder & Stoughton. 15s. net.
- (6) *RAMBLES IN THE PYRENEES and the adjacent districts, Gascony, Pays de Foix and Rousillon*. By F. HAMILTON JACKSON. With illustrations and plans, generally by the Author, Murray. 21s. net.
- (7) *THE BELLS and Other Poems*. By EDGAR ALLAN POE. With illustrations by EDMUND DULAC. Hodder & Stoughton. 15s. net.
- (8) *MARY, THE MOTHER OF JESUS: An essay by ALICE MEYNELL*. Illustrated by R. ANNING BELL, R.W.S. Lee Warner. 16s. net.
- (9) *ÆSOP'S FABLES*. A new translation by V. S. VERNON JONES. With an Introduction by G. K. CHESTERTON and illustrations by ARTHUR RACKHAM. Heinemann. 6s. net.
- (10) *THE UFFIZI GALLERY, FLORENCE*. By PAUL G. KONODY. With reproductions in colour of its most famous pictures. Jack. 21s. net.
- (11) *THE FABLES OF ÆSOP*. Illustrated by EDWARD J. DETMOLD. Hodder & Stoughton. 15s. net.
- (12) *A CHILD'S VISIONS*. By DAPHNE ALLEN (aged 12 years). George Allen. 6s. net.
- (13) *THE HEROES; or, Greek Fairy Tales for my Children*. By CHARLES KINGSLEY. Illustrated after drawings by W. RUSSELL FLINT. Lee Warner. 2s. 12s. 6d. net.
- (14) *SHAKE-SPEARE'S TRAGEDY OF ROMEO AND JULIET*. With illustrations by W. HATHERELL, R.I. Hodder & Stoughton. 10s. 6d. net.
- (15) *THE MAGIC WORLD*. By E. NESBIT. With illustrations by H. R. MILLAR and SPENCER PRYSE. Macmillan. 6s.
- (16) *WITH ROD AND GUN*. From British Sport, Past and Present. By E. D. CUNING. With illustrations by G. DENHOLM ARMOUR. Hodder & Stoughton. 10s. 6d. net.
- (17) *WHITE-EAR AND PETER*. By NEILS HEIBERG. With illustrations by CECIL ALDIN. Macmillan. 6s. net.

DURING the last few years the development and cheapening of colour-printing by the three-colour and other processes have brought into fashion a new kind of picture-book. What faithful and beautiful reproductions can be obtained by modern methods of colour-printing no one needs to be reminded who is acquainted with the prints of the Medici Society, Mr. Frederick Hollyer's plates after Rossetti, Turner and Blake, and other such inexpensive treasures. In the common run of book illustrations we seem to notice this year a slight decline in quantity; it is quite possible that the public has been of late years a little satiated with colour-books. On the other hand, it seems as if colour-printing for the illustration of such books as sell for a guinea or less has been carried as far as it can go for the present; and if there is no further development in technique and result to be looked for, the demand will naturally decline. Whether this method of illustration has ever reached the same artistic level as the wood-

engraving of an earlier day, whether it is not beset by a kind of smooth prettiness that very soon palls, are questions which it might not be profitable to consider at the present moment, when our purpose is to give a glance, necessarily brief, at the recent output of colour picture-books suitable for Christmas presents and the drawing-room table.

(1) "The Thoughts of Marcus Aurelius Antoninus" is a reprint in a smaller size of the Riccardi Press edition of 1909. That its printing is good and the binding a fine copy of a classic work need hardly be said. The twelve reproductions of water-colours by Mr. W. Russell Flint are likely to give pleasure when regarded as distinct from the text. To that they have little relation in subject and spirit. (2) A new edition of Mr. Barrie's "Peter Pan in Kensington Gardens" with illustrations by Mr. Arthur Rackham is sure to find eager admirers. Mr. Rackham's colour reproduces extremely well, and each of the fifty plates is daintily mounted, while the printed pages are adorned with many pen drawings, large and small. The print is large and the whole volume well adapted for children of all ages. (3) Mr. Walter Tyndale's previous book on Egypt will have incited many to get his new work, "An Artist in Egypt", a handsome quarto with twenty-seven mounted plates after his water-colours. Mr. Tyndale's colour is pure and delicate, and his drawings have grace and clarity. His stories of travel and anecdotes and comments are freshly and entertainingly written, and lovers of Egypt will like his book. (4) There are some delightful stories in the Rev. Lal Behari Day's volume of "Folk-tales of Bengal", mainly collected by the author from an old woman, and told very fairly well. Mr. Warwick Goble illustrates the book with thirty-two coloured illustrations of passable merit and fancy. (5) Mr. Hugh Thomson has illustrated "She Stoops to Conquer" for a handsome volume which the publishers have produced uniform with their edition of "The School for Scandal" of a year ago. The criticism which we bestowed on the illustrations to that volume seems to be in every way applicable to the present book. The originals of the drawings are on view at the Leicester Galleries, where admirers of Mr. Thomson's work will no doubt be glad to see them. (6) This is an example of the modern publications which derive from Dibdin's "Bibliographical and Antiquarian Tour", but it approaches the prototype nearer than most of its contemporaries. It is an account of a journey for pleasure made by a tourist possessing a well-stored mind, an artistic eye and, moreover, a hand well trained to register his impressions. It will not be Mr. Jackson's fault if Dibdin's pages remain when his own have relapsed into pulp, nor if some improved process of reproduction enables a future artist to supersede

the antiquarian value of his drawings. He is unlucky in having to present stable work to an age well satisfied with ephemeral material. He leads us easily over little-worn tracts, does not offend us by laying in the local colour incidental to his tour too violently, offers us interesting pages of history none too accessible elsewhere, and depicts beautiful objects in illustrations based on drawings made by himself in the medium which he considered best suited to represent them. If his illustrated pages are not small works of art in themselves like Dibdin's, and if he does not write with Dibdin's antiquarian authority, he gives us more in this respect than he pretends to offer. His book is in fact an unusually attractive and instructive itinerary which inclines us to retrace his footsteps with our memories well stuffed with his information, and even to contemplate reading his book again on our return, in order to compare his lively impressions with our own. (7) If Mr. Edmund Dulac proposes to retain the position among his contemporary English colour illustrators which we have hitherto stated that he holds, he must avoid subjects which require more than an exuberant and generally pleasing fancy. His illustrations to Messrs. Hodder and Stoughton's gaily produced book all border on vulgarity and some of them pass the boundary. Even Mr. Dulac's sense of colour seems to have deserted him, frightened by his rashness. By comparison, we return with pleasure to the wood-cuts with which Messrs. Sampson Low illustrated their edition of Poe as long ago as 1866. They are at least unpretentious. However, if the exquisite lyrist is beyond Mr. Dulac's range of interpretation, the consolation remains that he is equally beyond his rivals'. (8) Is it possible that Mr. Anning Bell's conception of the life of the Virgin expressed in these illustrations can be any criterion of the designs which he has made for the Stations of the Cross for Westminster Cathedral? They are flat and lifeless performances with even less dignity than Mr. Dulac's. It is surprising that Mrs. Meynell should consider them appropriate interpretation of her theme. We have no doubt that she has treated that with taste and judgment, but her consent to dealing with it in company with Mr. Bell's nerveless drawings leaves us in doubt whether she has done more, and does not incline us to examine. (9) Mr. Rackham's water-colour drawings for this volume have been exhibited at Messrs. Brown and Phillips's galleries in Leicester Square, and have no doubt sold at high prices. They are in Mr. Rackham's usually lively manner of drawing, with subdued, harmonious washes of colour, and are well printed here, the equally lively black and white ones not so well. Considered as illustrations to Æsop, as they must be in this book, they are not very successful. Mr. Rackham does not attempt to

give them any of Æsop's permanent interest; their humour is of a common order and is not very spontaneous at that. Æsop expressed ancient truths in familiar shapes, which are not made more interesting by means of mere figures of fun. The best of the illustrations are "The Two Pots", "Venus and the Cat" and "The Shipwrecked Man and the Sea" which make no effort to be funny. (10) This imposing picture-book deals advisedly only with the paintings in the Gallery alone; for the volume would have been unwieldy if it had included the historical portraits, the drawings, or the sculptures as well. Regarding the Italian pictures as the chief objects of the collection, the writer devotes to them some 220 out of his 275 pages, thus almost excluding the foreign schools. The pictures are classed with good reason according to districts, schools and periods, and not according to galleries, since the hanging arrangements are liable to constant change. If the writer's catalogue of Leonardo's perfections is a trifle overdrawn, he is yet no indiscriminating admirer of all Italian painters. Thus, an *Annunciation* of Lorenzo di Credi's exhibits the painter's work, says Mr. Konody, "at its uninteresting best"; and he exposes the same painter's "insipidness, hardness and affectation". If Antonio Pollaiuolo (1432-98) "is said to have been the first artist who dissected corpses for the purpose of (anatomical) study", Luca Signorelli (1441-1523) was, according to the writer, "the real discoverer of the true significance of the nude". The selection of plates is designed to afford "a representative collection of the most famous and deservedly popular pictures in the richest art treasure house in the world". The publishers claim that the text is both "clear and illuminating" and, in fine, that the book itself "will undoubtedly become the standard work on the subject". (11) The survivor of the clever twin-brothers Detmold has made Æsop's Fables the pretext for a set of decorative compositions, suggested by, rather than strictly illustrative of, the text. Like other work of the same artist, these pictures for the most part have a peculiar quality, Japanese in its meticulous detail, but something quite different in its fantastic idealization. Yet the present drawings do not represent a consecutive and sustained imagination, for they are very unequal in manner and merit. While some of them like *The Hare* and *the Tortoise* reach considerable refinement and beauty, others are inferior and disappointing. It is difficult to realize that the same hand produced the conscientious drawing in *The Eagle and the Beetle* and the ill-articulated seabirds in the chaotic composition of *The Monkey and the Dolphin*. Without having compared the artist's originals with the twenty-three prints, it is impossible to judge whether they are faithfully rendered by the reproducer, but judged on their

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own merits the latter are marvels of colour printing. The pen-drawings are on a level with the colour-work, but the end-papers are too pictorial for their purpose. For the rest the get-up of the volume as a whole is excellent. (12) Although severity does less harm to children than indulgence, it is not our *métier* to apply either. *The Burlington Magazine* is not addressed to children and does not attract them, happily, for there is no likelihood of the little draughtsman of these drawings taking to heart the truth which the exaggerated admiration expressed elsewhere requires us to tell. Before the arts required coddling, the age of twelve was none too soon for the quattrociento boy to be 'prenticed to the workshop. When John Everett Millais was so small that the Duke of Sussex could not see his head above a table from the other side of it, he drew the group of horsemen at the inn door. Millais's drawing shows an insight into natural forms, and a sense of composition prophetic of greater power than he finally persevered in attaining. But this little girl does not show any natural insight, nor any precise observation of nature. She shows rather a retentive memory of pictures, not, so we are told, seen in the National collections, but, so we should suppose, among the pretty, pious representations which are distributed at Christmas time and other seasons of the Church. The sentiment is unexceptionable, but the work does not show to any discreet drawing-master much promise of an artistic faculty which will increase with the child's natural growth. (13) For this fine edition of Kingsley's "Heroes" Mr. Lee Warner has used the admirable "fourteen point" type of the Riccardi Press which we have more than once had occasion to commend. For a book of this size, a crown quarto, no fount could be more suitable, each page presenting a dignity and simplicity which is beyond praise and a model of what a printed page should be. It is all the more to be regretted that Mr. Russell Flint's twelve water-colour drawings scarcely harmonize with the text of the book, though it is difficult to find fault with the manner in which they have been reproduced by the Medici process. Kingsley wrote his "hasty jeu d'esprit" admittedly for children; Mr. Flint would have done well to have remembered that fact and to have used more restraint, and to have been content with a simpler and less ambitious style of picture. (14) This book is evidently intended less for amateurs of Shakespeare than of bright colours which do not tax the training of the eye to understand. There are plenty of them, and people who liked those before the pre-Raphaelite period will like them still. (15) Why Messrs. Macmillan were kind enough to send us this book we cannot think; but as it seems a book which youngish children may like we have no objection to saying so, though we doubt whether

they will not resent the mixture of rather unreal life with real fairies. The price is quite high enough. (16) This book will be eagerly seized on as a Christmas gift for boys who are beginning to shoot, and will certainly offend them, for, though they would probably like the text, the illustrations give it too much the air of a toy-book. The illustrations, however, are by no means to be despised. They are drawn with spirit if not too correctly, have an air of reality, and the colours are well printed. (17) This is a story of a sportsman-like fox, an attractive fox-terrier, and a cockatoo whose mission it was in life to "form a sort of article of decoration". The adventures of the trio are told with a real appreciation of animal life, and the illustrations in colour by Cecil Aldin are not only admirably drawn but are endowed with just that sense of humour which renders them particularly suitable to this type of children's story-book.

### RECENT PRINTS

We have received three valuable portfolios which will be noticed separately later: *I disegni della R. Galleria degli Uffizi in Firenze*, Serie I, Fasc. I, Disegni di Jacopo Carucci detto Il Pontormo (Firenze), Olschki; *The Italian Bronze Statuettes of the Renaissance*, Vol. II, by Wilhelm Bode, assisted by Murray Marks, Grevel; and *Handzeichnungen alter Meister im Städtischen Kunstinstitut*, Lief. VIII and IX (Frankfurt a M.), Selbstverlag des . . . institut. To these must be added, for further notice, a portfolio of drawings, equally well produced, if not so important in themselves: *Vint-cinq Dessins de Maîtres, conservés à la bibliothèque de la Ville de Lyon*, reproduit en facsimiles, introduction et notices par M. R. Gantinelli, conservateur (Lyon).

*Vīśvakarma*.<sup>1</sup>—The method of arrangement adopted by Dr. Coomaraswamy, the publication of the four classes of subjects concurrently, has the immediate advantage of variety in each part, and the further advantage of enabling each of the four classes to be arranged separately later. To judge from Parts I and II the collection should prove a highly interesting and valuable gallery of Indian art. With the Buddhas we are all more or less

<sup>1</sup> Examples of Indian architecture, sculpture, painting, handicraft, chosen by Ananda K. Coomaraswamy, D.Sc. First series, 100 examples of Indian sculpture: A, Buddha, Bodhisattvas; B, Īśvaras, Devas, Avātars; C, Men, Nāgas; D, Animals. List of plates in Part I: A, Buddha, (1) Ceylon, (2) Mathurā, (3) Sīrnāth, (4) Prajñāpāramitā, Java; C, (51) Tamil saint and (52) Kāpilā, both Ceylon, (53) and (54) Torsoes, Sīrnāth; D, (76) Led horse, (77), Elephant, (78) Head of hoyle, (79) Chimera, all, Konārāk. List of plates in Part II: B, Śiva (28) Gaṅgādhara, Tanjore, (29) Polonnaruwa, Ceylon, (30) (31) Natarāja, Madras, (32) Virātesvar, Perur, (33) Bhairava, Ellora; C, Women (55) (56) Konārāk, (57) Gwalior, (58) Dancing-girl with vīṇā, Madura, (59) Kṛṣṇarāja and his Queens North Arcot, (60) Love scene, Anurādhapura. Obtainable from the author, 39 Brookfield, West Hill, London, N.: Luzac, and all booksellers, 2s. 6d. (Rs. 2), Parts I and II.

familiar, but the *Tamil saint* and *Kapila* will be revelations in portraiture, as the torso (53) will be in the delicate modelling of the human body; in spite of numerous arms the *Śiva Virāṭeśvar* at Perur (32) has wonderful statuesque effect; the animals also, (76), (77), and (78), are masterpieces of monumental treatment, which Western street sculptors would do well to take to heart. The plates are well reproduced in collotype. There is no text at all—brief notes might be desirable when the collection is completed.

*Oesterreichische Kunstschatze.* Hefte 6-10.—We are disappointed that we cannot speak so well of these numbers as of the five preceding. They show a decided falling off in quality, and the editor seems to have exercised less care in the selection. Hefte 6 and 7 contain little worth notice except Tiepolo's sketch of c. 1740 for an altar-piece of the martyrdom of a female saint and a good composition by Pietro da Cortona, barbarously restored in the 18th century. A repainted profile portrait of a girl, evidently a product of the school of Andrea del Sarto, is ascribed by the editor to Granacci, and to Tintoretto he assigns the *Flight of Æneas from Troy*, an attribution which, judging from the types and the character of the drawing, seems very doubtful. In Hefte 9 and 10, no less than six plates (LXV, LXVI, and LXIX-LXXII) are devoted to details of pictures already illustrated and discussed in Hefte 1 (Plates XVII and XXXVI); we must confess that these enlargements appear to us superfluous and not always satisfactory in their results. Four panels of the school of Michael Pacher are believed to have formed part of a predella to which Plates LXV and LXVI also belonged. On the evidence of a signed work by Friedrich Pacher at Freising, the editor suggests that they may be the work of this artist. Four plates reproducing works by J. M. Schmidt and four by J. T. Stammel, all at Graz, go to make up this double number which will hardly be welcomed with enthusiasm by subscribers. We have reserved till the last the discussion of Hefte 8, the contents of which will compensate in some degree for the disappointment caused by the other parts. Unquestionably the most interesting reproduction is the highly attractive little panel of *S. Anthony* in the collection of Prince Leon Ouroussoff, which the editor ascribes to a Siennese painter of the 14th century but which, as pointed out in the "*Rassegna d'Arte*", December, 1911, is an undoubted work of Sassetta belonging probably to the same series as a picture of *S. Anthony* in the Jarvis collection at New Haven and showing a close affinity with Sassetta's signed picture of 1444 at Chantilly. Among other good things in this number may be noted: the beautiful *Madonna and Child enthroned with a kneeling donor*, a fresco formerly in S. Stephen and now in

the Rathaus at Vienna, which the editor assigns to a Veronese painter of the 14th century; a trecento *Virgin of the Annunciation* ascribed to Lorenzo Monaco, at Burg Liechtenstein near Mödling; a curious little picture the subject of which is at present unexplained, in the same collection, attributed to Buttinone; and the portrait of the Emperor Frederick III, by a Styrian painter of 1443, now on loan in the Museum at Graz. A panel illustrating in three sections the legend of Monte Gargano is ascribed to a Spanish painter of the 15th century and like Sassetta's picture belongs to Prince Leon Ouroussoff.

THE MEDICI SOCIETY has supplied much matter since we commented on its productions last June. The prices advertised by the society are "net". The *Leslie Boy* (25s.) is one of the most popular of Raeburn's pictures, and ought to prove one of the most popular Medici prints. The reproduction is marvellously faithful, and emphasizes some of the master's faults with almost too great a fidelity. But Raeburn's incorrigible sentimentality, far more than his skill as a painter, endears him to a public with very little interest in art. He anticipated by some years the late-Victorian Christmas supplement, and afforded a precedent for the much-ridiculed Royal Academy method of appealing at any cost directly to the heart. The auction-room has endorsed the verdict of R. A. M. Stevenson, with whose peculiar critical scheme Raeburn, among the few British painters, oddly enough and unconsciously enough conformed. Never did any great artist's talent lend itself so thoroughly to the democratic colour process. Indeed, it is hard to believe that the "canny" Scot did not foresee the triumph of the Medici Society, and suit his technique to the limitations and advantages of a modern discovery. Though the *Leslie Boy* is reproduced in colour both in the catalogue of the Tennant Gallery and in Lady Glenconner's charming book, "*The Children and the Pictures*", it can be appreciated better in the larger scale of the Medici print. The subject of the picture, it will be remembered, was Raeburn's stepson who was drowned. The canvas was purchased by the late Sir Charles Tennant from the Raeburn family. In Raeburn's *Mrs. Scott Moncrieff* (National Gallery of Scotland, 17s. 6d.) the texture of the paint, which is thinly laid and shows the grain of the canvas, is faithfully given. The sitter being attractive, and the portrait a good example of Raeburn's treatment of women, ought to make the print a popular one among admirers of English portraiture. The print of Hoppner's *Frankland Sisters* (25s.), in Lord Glenconner's collection, is also an admirable reproduction of this well-known but rather hackneyed picture. In Gainsborough's equally well-known *Mrs. Graham* in the National Gallery of Scotland (25s.) the colour is only faintly reminiscent of Gainsborough's; otherwise

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the print is not unsuccessful as an example of colour-printing. In the case of Lancret's *Innocence* in the Louvre (20s.) the printer has entirely lost the effect of oil. No one could tell from the print that the original is painted in that medium. Raphael's *S. George with the Garter* (15s.) at S. Petersburg has come out most brilliantly. We think of it too often in the terms of Vosterman's engraving, as the inaccessibility of the original necessitates. This, as Sir Claude Phillips has shown, is the picture painted for the Duke of Urbino, and sent over as a gift to Henry VII, though Mrs. Ady sought to identify the Louvre panel with that which was known to have been in the collections of Lord Pembroke and Charles I. The tone of the Medici print is at first sight a trifle photographic; but if the white mount is covered up or removed, this objection disappears, and the society may be heartily congratulated on one of its most brilliant publications. Superficially the work of primitives is much easier to reproduce in colour than the more sophisticated art of the 16th and later centuries. But Piero della Francesca's subtlety, it must be confessed, is not conveyed in a very satisfactory manner by the print of *The Madonna, Child and Angels* (30s.). This may possibly be due to the restorations which the picture underwent at the hands of the late G. F. Watts, and the reproduction, as might be expected, has faithfully repeated the results of that unfortunate repainting. If this was ever removed, the Medici Society might well try its skill once more. This is a very unlikely contingency, as Watts is probably much more esteemed in Oxford than Piero della Francesca, and the owners would miss the restorations which have associations for them similar to those aroused by the Martyrs' Memorial and other Gothic embellishments of the University. Mr. W. G. Waters has dwelt on the Flemish influence in this picture, particularly that of Hugo van der Goes; but here again one feels that another Teutonic hand may be in a large measure responsible. That of the Della Robbias which Mr. Waters also notes is more indisputable. Titian's *Tribute Money*, Royal Gallery, Dresden (20s.), was certainly worth attempting, but unfortunately, like the several other Titians published by the Society, the golden tones of the great artist appear as turbid yellows and his reds unpleasantly hot. Rubens's *The Painter's Sons*, in the Liechtenstein Collection, Vienna (20s.), is a very successful reproduction, preserving much of the charm and vivacity of the original. The *Vandyck with a Sunflower* (20s.), from the version in the Duke of Devonshire's collection, is rather heavy, but at the same time not ineffective. François Quesnel's *Mary Waltham* (25s.) must also, we fear, be classed among the Society's failures. The original portrait in Earl Spencer's Collection at Althorp is that of an attractive young woman and the painting is in

good condition; but the reproduction deprives the lady of her charm and gives the misleading effect of having been made from a worn or restored picture. The treatment of landscape subjects appears to be one of the Society's rare ventures, and it may be congratulated on the results in two cases at least. The great charm of *The Chace* by Jacob Ruysdael in the Dresden Gallery, lies in its exquisite effects of light and in its brilliant handling of tree masses greatly varied in tint, against a sky of remarkable luminosity, all of which the print (20s.) reproduces with skill and fidelity. *The Oaks* in the Kaiser-Friedrich Museum (20s.), another masterpiece of Ruysdael's middle period, is scarcely so successful: it is heavier in quality and flatter in handling, but nevertheless forms an excellent pendant to the Dresden picture. Both deserve to be widely known and should achieve no small measure of popularity. Corot's *Souvenir de Morte Fontaine* in the Louvre (21s.) is a failure, but not a bad one. The poetry and mystery of Corot's atmosphere seem to have vanished in the printer's. But this is a very difficult subject, the original being a tissue of subtle touches, each fraught with meaning, almost inevitably lost in the monotonous process of printing. The print looks much better framed. We are deeply touched by the Society's consideration in sending to us some of their Popular Prints (6s. and in gilt mounts 7s. 6d.) without the grey mounts of which we have frankly disapproved more than once. Thus encouraged, let us still protest against the grey margins. Of the three prints sent to us Botticelli's *Portrait of Lorenzo de' Medici*, in the Uffizi, is the best. Romney's *Lady Hamilton* (Lord Glenconner's), and Millet's *Angelus* (Louvre) require no particular comment.

In continuation of his admirable NEW-LOGGAN series of Oxford Colleges, Mr. Edmund New has published a prospect of Merton College. The point of view is from the south—exactly the opposite to that chosen by David Loggan in 1675. Since that date the buildings have suffered many regrettable changes and additions, the effect of which can best be gauged from the south. Not to go further back than the 19th century and to avoid here the work of the 20th, one finds the hall remodelled by Scott, and a startlingly hideous new meadow-building erected by Butterfield in 1864. That the photogravure is Mr. EMERY WALKER's work is a guarantee of the excellence of the reproduction, and that it loses little of the charm of the original pen-drawing. The size of the plate, exclusive of the margin, is 12½ by 16½ inches.

High Street, Oxford, from Queen's College to S. Mary's Church. Drawn by Mr. Edmund New. Photo-lithographed by THOMAS WAY. Mr. New's latest drawing of Oxford presents a scene which is familiar enough—the High Street looking

westwards—and differs from previous works by the same artist, inasmuch as it is not a bird's-eye prospect. The modern incidents of the lady bicyclist and the file of sandwichmen add nothing to the charm of the picture.

It is a good thing when a lithographer so able as MR. THOMAS WAY, and so experienced, especially in colour-lithography, devotes his expert knowledge to the production of cartoons intended for posting in public places. We therefore welcome the artist's proofs which he has sent us of the views of five places of popular resort near London, drawn in lithography by Mr. Arthur Blunt, and amalgamated into one continuous scene. The treatment is a novelty, and cleverly carried out, and the printing does justice to Mr. Blunt's design.

THE LONDON PICTURE COMPANY, LTD., have issued (21s.) a facsimile reproduction of the Chandos portrait of Shakespeare in the National Portrait Gallery by a new process, denominated "Elpasto". The result is very successful, the coloured print printed on paper and mounted on canvas having from a certain distance all the appearance of an oil-painting. We congratulate the publishers on this success, but feel that if this process is repeated as successfully in the case of other pictures the unwary purchaser requires some warning lest he should be deceived against the publishers' will.

MR. J. MANLEY, of Windsor, is publishing on behalf of the Royal Librarian at Windsor Castle a series of facsimile reproductions in colour of figure-drawings by Paul Sandby, R.S.A., selected from the rich collection of such drawings in the Royal Library. These reproductions should be welcomed by all who know and admire the delicate and humorous art of Paul Sandby, whose skill as a figure-draughtsman is less known than his architectural and topographical drawings. We hope to be able to give later a more detailed notice of these drawings.

We have received from Messrs. H. Drake specimens of colour-prints, some of which are particularly designated "pure mezzotints". The designation is at first sight not altogether superfluous, but an examination with a magnifying glass shows that there is no reason to doubt the substantial accuracy of the nomenclature, at any rate in the modern acceptance of the term "mezzotint". Messrs. Drake's publications have hitherto been, for the most part, of a popular character, which scarcely require criticism in these columns, but they have lately issued more important prints in colours after well-known portraits, one being the *Lady Elizabeth Compton*, by Sir Joshua Reynolds, engraved by MR. D. A. WEHRSCHEIDT, another *Mrs. Hay*, by Sir Henry Raeburn, engraved by MR. ERNEST STAMP. Of these two prints that after Raeburn seems to be the more successful

and truer to the feeling of the original. The *Lady Elizabeth Compton* presents a sweetened, alluring view of the original picture, one likely to be popular with the shop-window public, but less likely to commend itself to connoisseurs.

Two numbers (No. XXXIX, and a "Special Number", devoted to MM. Matisse and Picasso) of an American periodical "Camera Work" edited and published by Alfred Stieglitz, New York, may be noticed here because the numerous illustrations seem more important than the text and the title of the publication justifies the assumption that they are intended to be so. The reproductions are all exceedingly well printed, each according to the requirements of the particular original, some of which have very little interest in themselves.

### ILLUSTRATED CATALOGUES OF SALES IN DECEMBER

MULLER & CIE (Doelenstraat 16-18, Amsterdam) will sell nearly 400 pictures and drawings by old masters, from the collections Grimaldi of Cadiz, Obreen and others on 4 and 5 December. Their well printed catalogue contains over 40 pages of illustrations, among which are portraits ascribed to Goya (24), Jonas Wolf (74), Isaac Lutichuys (202, 3 and 4), M. J. Miereveldt (226 and 77), Moroni (235), and H. G. Pot (247); and several interesting "Primitives", such as a *Mater Misericordiae* (181), an Utrecht triptych (207) and a late 15th-century triptych with an Hispano-flemish air (208) containing a figure which seems to be S. Canutus, a saint not often represented, rather than the Spanish, clad S. Sebastian, and S. Canutus does appear in Spanish Calendars. There are also some apparently good examples of Kalf (e.g. 197) and Claesz (165A).

BOERNER (Universitätsstr. 261, Leipzig) is selling, from 2 to 6 December, a collection of nearly 2,500 engravings, etchings, woodcuts, and mezzotints. The collection seems to be singularly comprehensive as regards periods and schools, and the catalogue is illustrated with a large number of small but clear reproductions. We regret that BOERNER'S catalogue of a sale of drawings by German artists of the early 19th century, which took place at the end of November, reached us too late for notice before the sale. The catalogue contains nearly 700 reproductions in half-tone and five colour plates.

Two other liberally illustrated catalogues from HELBIG (Wagmüllerstr. 15, Munich) reached us too late for notice last month; one of a collection of old Swiss and German *vitraux*, and another with nearly 40 plates of pictures mainly late in date. We observe that HELBIG is selling antiquities on 4 December, oil paintings by modern painters on 16 and 17 December, and three large libraries on other days, not yet specified, about the middle of the month.

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## FRENCH PERIODICALS

GAZETTE DES BEAUX ARTS. July, 1912.—M. MICHEL continues his article on Acquisitions of the Department of Sculpture in the Louvre, notably examples of French plastic art of the 15th and 16th centuries. M. LABANDE in a third article on the painters of Nice deals with members of the Brea family—Pierre, Antoine and François, the two last-named, according to recent research, being the brother and nephew of the better-known Louis. The fame of these artists extended in their day from Marseilles to Genoa.

August.—COMTE DURRIEU writes on the illuminated MSS. of the Musée Jacquemart-André—typical examples of different epochs of French miniature art. In one, the "Hours" of Jeanne de Savoie so-called, some of the illuminations are so admirable that the writer is disposed to ascribe them to Jean Fucille himself, the chief miniaturist of the school which flourished in the Ile-de-France in the first half of the 14th century. Still more important is another MS., the "Hours" of the Maréchal de Boucicaut, for which the writer tentatively suggests the name of Jacques Ceene of Bruges, who in 1368 was working at Paris and in 1424 was in the service of the Duke of Burgundy. Several pages are reproduced, including those with portraits of the Maréchal de Boucicaut and his wife Antoinette de Beaufort-Turenne, and of a later possessor of the book, Jean le Meingre, the last of the Boucicaut (d. 1490), who had this picture added to the volume; it has been wrongly attributed to Foucquet. The curious pedigree of the volume is traced by the writer to "Les Monuments à J. J. Rousseau de Houdon à Bartholomé" forms the subject of an article by M. VITRY with special reference to the monument in the Panthéon inaugurated on the 30th of June last. M. DUBUS writes on the exhibition in the "Cabinet des Cartes" of maps and plans of the 15th to the 18th century. DR. FOURTÉ gives an account of a *Madonna and Saints*, a fresco in a small Oratory near Foligno by Mezzasini known as *La Macchia Bella*, a signed work not dated but certainly of c. 1471. M. OULMONT has a first article on Amédée Vanloo, painter to the Court of Prussia in the second half of the 18th century. M. LABANDE concludes his article on the painters of Nice and deals with contemporaries of the Brea—a useful résumé of the work of many little-known painters. The admirable altar-piece of Gréolieres and other works, the authors of which are at present unknown, are discussed.

September.—M. DE MÉLY has a suggestive note on the connexion between a female figure known as "Le Zodiaque" in the "Très riches Heures" of Jean de Berry and the antique group of the *Three Graces* now at Siena. Probable objections to the theory are anticipated and answered by the writer. The portrait of the Dauphin François (b. 1518) in the Museum at Antwerp (reproduced by M. Toppet), is commented on by M. MONTAUDON, who ascribes it to Clouet. The crayon of the Dauphin at Chantilly by this master is also reproduced. M. ROUX deals at some length with an almost forgotten painter and engraver, Sergent-Marceau (1751-1847). The articles by M. OULMONT on Vanloo and by M. ROSENTHAL on "La Peinture romantique sous la Monarchie de Juillet" are concluded. M. PICATO has a note on Greek Vases in the Museum at Athens, the catalogue of which is principally the work of the French School in that city.

October.—M. DORRÉ writes on English landscapists in France whose work aroused the almost enthusiasm at the Exhibition in the Salon of 1824. M. CLOUTIER, on "Les toiles peintes de l'Inde" of the 17th and 18th centuries as seen at the loan Exhibition in the Pavillon de Marsan. M. ANDRÉ MICHEL in his concluding article on additions to the sculpture museum in the Louvre, deals with works by Sarrazin; with the marble bust of Antoine Coyseux by Coyseux; the terra-cotta bust of Noël-Nicolas Coppel by Lemoyne; a statuette by Pigalle; and the wax model of the monument by this artist to the Maréchal de Saxe in the church of St. Thomas at Strassburg. Acquisitions by Calviéri, Houdon, Chinard and others are also chronicled. M. DUBREUIL has a note on a hitherto unrecognized portrait of Jean de Boulogne (Giovanni Bologna) whose name and origin have been definitely established by this writer. The portrait in question passes in the Louvre as that of an unknown sculptor. It is probably by Bronzino, with whom Jean de Boulogne was closely associated in Florence, and represents the sculptor as a youth of about 20 holding the statuette of a nude female figure—a "Bather" or a "Venus", subjects with which the artist first won his reputation.

November.—M. MARCEL writes on the little-known 17th-century painter of rustic life, Jean Siberschts of Antwerp. M. RÉAU begins an article on the paintings in the Hermitage at St. Petersburg. A suit of armour in the Wartburg, given by Henri II to the Elector Maurice of Saxony towards the end of 1551, forms the subject of an article by M. Bultin.

REVUE DE L'ART ANCIEN ET MODERNE. July, 1912.—M. LECHAT reproduces an antique marble statue found at Luni, near Carrara, and now in a private collection in Paris, and gives his reasons for considering that this female figure with lion's skin and club represents *Onphale*. He discusses the numerous compositions illustrating the myth of *Hercules and Onphale* in wall-paintings and on Greek vases, and also the examples more rarely met with in sculpture; he touches upon the representations of Hercules alone, characterized, by accessories and method of treatment, as in the house of Onphale. The Paris statue is to be regarded as a pendant to this class of subject. Onphale alone with the attributes of Hercules is a representation at present unique in the annals of Greek art, for the *Onphale* so-called (Vatican and St. Petersburg) is in each case the portrait of a Roman lady. The date of the Paris statue is considered to be of the 1st century B.C., the period to which gems with the subject of *Onphale* are ascribed, though the writer is unable to point to any marked connexion between these compositions and the statue in question. M. HOUTRIQ begins the first of two articles on the Louvre dealing especially with Titian. Upon the evidence of documents he identifies *L'Homme au gant* as the portrait of *Gloria d'Adorno* (died 1572), the wife of the artist, and the portrait of an *Unknown Man* (No. 472, Cat. Villot) as that of *Arctino* at the age of thirty-three. Both portraits were presented to the Marquis of Mantua in 1527. M. CLOUTIER writes on the miniature Exhibition at Brussels, and M. MONTAUDON gives a useful note on the reorganization of the Bavarian museums carried out with conspicuous success by the late Herr von Tschudi.

August.—COMTE DURRIEU has an important article (the first of two) on miniaturists of the time of Charles VII. He deals especially with one whom he designates "Le Maître des Grandes Heures de Rohan", and examines a series of MSS. which were evidently produced in the same workshop, such as the magnificent "Heures à l'usage d'Angers" (collection of M. Martin Leroy) and the "Hours" of the Dukes of Anjou (Paris), of Isabel Stuart, Duchess of Brittany (Fitzwilliam Museum, Cambridge), and others. It is not known for whom the "Grandes Heures de Rohan" were executed, but the writer shows that they are intimately connected with the "Hours" of the Dukes of Anjou, which could not have been produced before 1434, and are approximately dated 1445-1450. This last MS. is believed to be slightly earlier in date than the "Grandes Heures de Rohan". M. HOUTRIQ concludes his article on the Titians in the Louvre. M. COPPIER writes on Leonardo and his portraits of *Lucezia Crivelli*, and seeks to identify the portrait in the Louvre usually but erroneously called *La belle Femmine* as the portrait of Lucezia by Leonardo. He believes it to be the model of the *Virgin of the Rocks* in the National Gallery, a picture which he ascribes with other critics to Ambrogio de Predis. Other articles are by M. MARCEL REYMOND on Bernini and the *Ponte Sant' Angelo* in Rome, and by M. LAFOND on tapestry in Spain.

September.—COMTE DURRIEU continues his article on "Les Grandes Heures de Rohan" and other MSS. Discussing the example at Cambridge known as the "Hours" of Isabel Stuart, he suggests that it was not originally produced for this princess, but for her cousin, the Abbess of Fontevault. He thinks it probable that the workshop in which the most important of these illuminated MSS. were produced was at Angers, where Adenot Lescurier lived, an artist known to have been employed as "enlumineur . . . historieur" to Jeanne de Laval, the second wife of King René, in the years 1456-59. Antoine, another member of this family, was working at Troyes about the same period. A second miniaturist employed by Jeanne de Laval, who also lived at Angers, was Jean Mihaud, but neither of these artists can at present be definitely identified as the author of any of these illuminations, and the leading master of this atelier must still be designated "Le Maître des Grandes Heures de Rohan". M. LAFOND in his second article on tapestry in Spain deals with Francesco Bayeu, his brother-in-law, Goya, and José del Castillo. M. DEZARROIS writes on the *Danaë* by H. Goltzius, fully described by Van Mander and others, but long believed to be lost. The writer has rediscovered the picture in the collection of the Vicomte de

Chabert. M. L. ROSENTHAL in a first article deals with "La peinture monumentale sous la Monarchie de Juillet".

October.—M. SCHNEIDER begins an article on the "Myth of Psyche" in French art in post-revolution times. Under the general heading of "La petite curiosité", M. HAVARD, Inspector-General of Fine Arts, writes on "Les Grivoies, Rapes à Tabacs". M. DE FOVILLE recapitulates what is known of the medallist Camello, and seeks to ascribe to him three celebrated bronze busts usually attributed to Gian Marco Cavalli. M. GIELLY treats of Duccio di Buoninsegna, with special reference to the exhibition of his works and those of his school organized during the autumn of 1912 in the Opera del Duomo at Siena, to commemorate the sixth centenary of Duccio's *Maestri*. Concluding article by M. ROSENTHAL on "La peinture monumentale sous la Monarchie de Juillet".

November.—M. MARCEL RAYMOND deals with the *Leda* of Leonardo da Vinci, and believes the picture of that subject in the Borghese Gallery, Rome, to be a copy of this lost composition. Other articles on the "Maître aux Banderolles" by M. BLUM, and on portraits of the Coppel family by M. FONTAINE. M. BRUYER writes on the portrait of Chopin in the Louvre by Delacroix. This, it appears, is the fragment of a larger work in which George Sand was also represented standing behind the master. Eventually the picture was cut in two, and one part disappeared, though the writer is inclined to identify the George Sand with a canvas in the Viau Collection on exhibition in the Salon d'automne. The two articles by MM. SCHNEIDER and HAVARD are concluded.

REVUE DE L'ART CHRÉTIEN. May-June, 1912.—M. DE VASSELLOT writes on the hammer of Cardinal Giovanni Borgia (nephew of Pope Alexander VI) recently acquired by the Louvre, an object of great rarity made for the Jubilee of that Pontiff and for the ceremony of the opening of the Collegiate of San Santa. Only two other examples are known and these date from the Jubilee of 1550. It passed from the Borgia family by inheritance to the Dukes of Osuna, from whom the Louvre acquired it. M. BOINET concludes his article on the portals of the Cathedral of Meaux and illustrates that of the W. façade and the tympanum of the Portal of St. Jean. M. DE MANSACHT writes on a picture of the *Last Supper* in the Museum at Chambéry signed "Godefrroy" and dated 1482, the donors of which he identifies from the Coats of Arms as Pierre Bonivard and his wife Jeanne Maréchal de Comboir, who were large land-owners in Savoy where the picture was certainly produced. The painter is not to be identified with Godefrroy le Batave, author of the miniatures in "Les Commentaires de la Guerre galique", but is a local artist who was affected by Flemish more than by Italian influence. M. SAINT PAUL begins a series of articles entitled "Les Coupsures et les formules dans l'architecture médiévale" and deals in the first part with chronological divisions in architecture before the Romanesque. The approximate boundary line between this and the pre-Romanesque he places not as hitherto assumed in the year 1000, but about 1050 or 1060 when certain architectural developments which till then had appeared sporadically came to be generally adopted. DR. CLEMENS contributes an account of the excavations at Aix-la-Chapelle which includes the discovery of the walls of the Imperial Carolingian palace and of the Cathedral. The excavations, begun as far back as 1755 and continued at intervals, were actively prosecuted in 1910 with highly important results. M. MOUTROT reproduces a fine but partly mutilated stone statue of St. Francis recently discovered in a cottage at Semur-en-Auxois, and now in the collection of M. de Juilly. The writer compares it with the still more admirable figure of Joseph of Arimathea in the group of the Entombment at Tonercie near Semur, a work executed by two otherwise unknown Burgundian sculptors, Jean Michel and Georges de la Sonnette, according to a document of 1454. M. GASTON BIDEAUX deals with the stalls and misericords of Gassicourt near Mantes. DR. MUÑOZ gives an account of the works of art at Banco which came from the old Basilica of St. Peter in Rome. It is proposed to remove them all to the crypt of St. Peter's pending the opening of a "Museo della Fabbrica" by the Chapter. A. S. *Dominic*, which belonged to the monument of Pope Calixtus III, has recently been discovered in the hands of a dealer and presented to the Basilica by an Englishman. DR. MUÑOZ also touches on works of art at Viterbo, on the reorganization of the museum there, and on the restoration of the church of S. Maria Nuova, where important frescoes of 1294 have been found.

July-August.—M. BRÉHIER in a first article on the capitals of Notre-Dame du Port at Clermont studies the subjects treated, from the iconographical standpoint. M. SAINT PAUL continues his study of "Les formules . . . dans l'Archéologie médiévale", deals with the chronological divisions after the advent of Romanesque architecture. Second article by M. Cristofani (begun in March) on the iconography of the 13th-century glass in the Basilica at Assisi. Under "Mélanges", M. FERRAULT-DABOT discusses a 14th-century stone statue of the Virgin in the Church of St. Valbert near Luxeuil, a remarkable work in which the socle hewn from the same block as the statue is adorned with figures in relief of Christ and the Apostles standing beneath Gothic arches. It may have been brought from the Chapel of the Virgin in the Abbey of Luxeuil, possibly at the time of the restoration of 1330. The old church of the Augustinians at Monticci is discussed by HERB STEFFEN, a building which narrowly escaped destruction and is now to be devoted to secular purposes. M. DE ROSEN has a note on the *Pietà* by Botticelli in the Old Pinakothek at Munich.

LES MUSÉES DE FRANCE. No. 4, 1912.—M. LÉPRIEUR writes on the paintings and drawings of the Delfius Collection recently acquired by the Louvre, and chronicles the acquisition from M. Kleinberger, after the dispersal of the collection, of an important triptych by the Cologne "Meister der heiligen Sippe", a work well known in the history of art, having been once in the Loversberg Collection: it was evidently painted for a church at Cologne. Other portions of the altar-piece are at Nürnberg and Schleissheim. M. CHABREUT reproduces a crayon portrait of an unknown man from the collection of drawings presented to the museum at Dijon some fifty years ago by M. His de la Salle. It is ascribed with good reason, according to the writer, to Daniel du Montier, one of the best pastelists of the 17th century. M. VITRY, the editor of the periodical, writes on the Chateau de Maisons-Laffitte, built between 1642-52 for René de Longueuil by François Mansart, whose best work it is. In 1904 it was in danger of being destroyed, but was fortunately saved, and has now been converted into a national museum.

LES ARTS. August, 1912.—M. DIMIER in a long illustrated article deals with "Le Louvre invisible"—that is, pictures not exhibited by Italians of the sixteenth and later, and by Lebrun, Bourdon, Lairese, Gerard Don, and others. M. SCHEFFER in a continued article writes on *François I*, "un renouveau de l'art décoratif", and reproduces examples of chimney-pieces from his designs in the Bibliothèque de l'arsenal.

September.—In a well-illustrated article M. SAUNIER discusses the Exhibition of Primitives at Nice. M. LEMOINE writes on French Miniaturists at the Brussels Exhibition, and M. HAUTECOEUR on "L'Exposition centennale de Peinture Française" at St. Petersburg.

October.—M. ANDRÉ gives an illustrated account of the Museum of Maisons-Laffitte. M. DIMIER in a supplementary note on "Le Louvre invisible" states that some of the pictures referred to by him have now been removed to Maisons-Laffitte, that is twenty-seven out of the five hundred of which the "invisible Louvre" is composed. Since August three other pictures, till then exhibited in the Louvre, have been sent to Maisons, a proceeding condemned by M. Dimier.

## RECENT ART PUBLICATIONS \*

### ART HISTORY

MASPERO (G.). *Art in Egypt*. (7 x 5) London (Heinemann), 6s. net.

LETHBRIDGE (W. R.). *Medieval art from the Peace of the Church to the eve of the Renaissance*. New edition, revised and corrected. (9 x 6) London (Duckworth). 11s.

### TOPOGRAPHICAL ANTIQUITIES

GRÜNWEDEL (A.). *Königliche Preussische Turfan-Expeditionen. Altbuddhistische Kultstätten in Chinesisch-Turkistan. Bericht über archaische Arbeiten von 1906 und 1907 bei Kuca, Qarasahr und in der Oase Turfan*. (14 x 10) Berlin (Reimer), 60 M. 67y illus.

Altortümer von Pergamon. I, 1, Stadt und Landschaft. Von A. Conze, O. Berlet, A. Philippson, C. Schuchhardt, F. Gräber, etc. (13 x 10) Berlin (Reimer, for Kgl. Museen), 180 M. Text illustrations and 21 plates (25 x 18) in portfolio. The second pt. to be published in April, 1913.

\* Sizes (height x width) in inches.

## Reviews and Notices

- JONES (H. S.). *Companion to Roman history*. (9x6) Oxford (Clarendon Press), 12s. net. Illustrations, maps and plans.  
ROSS (J.) and ERICHSEN (N.). *The story of Lucca*. Illustrated by N. Erichsen. (7x4) London (Dent's "Medieval Towns"), 3s. 6d. net.  
A short guide to the American antiquities in the British Museum. (10x6) London (British Museum), 6d. 56 pp., illustrated.  
WAKELING (T. G.). *Forged Egyptian antiquities*. (8x5) London (Black), 5s. net. Colour plates, etc.

### BIOGRAPHICAL WORKS AND MONOGRAPHS

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PORTRAIT OF A WOMAN BY PIETER HALS. COLLECTION OF MR HUGH LANE PURCHASED BY MR. MAX MICHAELIS FOR A PROPOSED  
MUSEUM OF SOUTH AFRICA

# INDIAN IMAGES WITH MANY ARMS

## BY ANANDA K. COOMARASWAMY

**N**OT a few writers, in speaking of the many-armed images of Indian art, have treated this peculiarity as an unpardonable defect. "After 300 A.D.," says Mr. Vincent Smith, "Indian sculpture properly so called hardly deserves to be reckoned as art. The figures both of men and animals become stiff and formal, and the idea of power is clumsily expressed by the multiplication of members. The many-headed, many-armed gods and goddesses whose images crowd the walls and roofs of mediæval temples have no pretensions to beauty, and are frequently hideous and grotesque".<sup>1</sup> Mr. Maskell speaks of "these hideous deities with animals' heads and innumerable arms".<sup>2</sup> Sir G. Birdwood considers that "the monstrous shapes of the Puranic deities are unsuitable for the higher forms of artistic representation; and this is possibly why sculpture and painting are unknown as fine arts in India".<sup>3</sup> Quotations of this kind could be multiplied; but enough has been said to show that for a certain class of critics there exists the underlying assumption that in Indian art the multiplication of limbs or heads, or addition of animal attributes, is in itself a very grave defect, and fatal to any claim for high merit on behalf of the works concerned.

We need not cite in defence examples of Greek art such as the Victory of Samothrace or the head of Hypnos; of Egyptian, such as the noble figures of Sekhet or other animal gods; or of Byzantine or mediæval angels; or of modern works such as some of M. Rodin's; for it is clear that all these must, if the critics be consistent, equally suffer condemnation. On the contrary, leaving all other precedents alone, I maintain that Indian figures with many arms or heads, when of a good period or by a master hand, so far from being bad art, or needing any apology, are in themselves unanswerable evidence of the wonderful creative energy of the Indian genius.

Every serious student of art must agree that it is quite impossible to lay down rules about the material with which an artist may work. There are no "laws of art" admitting one form and forbidding another. Beauty disappears when she is most sought and appears again where she is least expected. One can only demand of the artist that he should succeed; the more complex or seemingly irreconcilable the materials which he chooses, the greater his honour if he prove himself their master. In all art which is not merely representative we have always to bear in mind the analogies with music. There are symphonies as well as sonatas. Unity is essential to both; but the unity of a short lyric is not the same as the unity of a larger work or of a drama. The first unity consists

in having only one motif; the second in the clear expression of one master-motif connecting a variety of episodes. We cannot say that this difference makes one kind of art greater or less than another; but still less ought we to say that the second kind is inferior because of its complexity.

In criticizing Indian or any sculpture, then, let us recognize that the single figure of unique intention is a short poem: a group of figures or a many-armed and many-headed figure is a whole drama. We have no business to inquire whether the single or the complex figure transgresses the actual or imaginary canons of some other art; what we want to know is whether it is alive. If any Indian many-armed figure lacks the quality of life, it is to be condemned for that reason, and not because it has more heads or arms than we see on every man in the street.

Let us submit the Indian figures with many arms to any reasonable standard of art criticism, not admitting the unreasonable *à priori* demand that it must not have more than two. Here are three standards of criticism, propounded outside India:—

*That figure is most worthy of praise which by its action best expresses the passion that animates it* (Leonardo da Vinci).

Whether or not the work exhibits the fusion of the rhythm of the spirit with the movement of living things (Hsien Ho, 6th century).

There are four qualities which any great work of art must in some degree possess: *Unity, Vitality, Infinity, Repose* (C. J. Holmes).

Putting the sum of this into my own words, I should say that we may call a work of art great, only when it clearly expresses its own motif in a form at once rhythmic and impassioned: through a definite pattern it must express a motif deeply felt. There must be no statement of unessentials. We also demand of great, as distinguished from merely accomplished, art that its motifs should be noble: that is, related to the deeper issues of our life rather than to its transient experiences. We may also ask that it should be "same-sighted", not appealing to any personal bias or desire.

I reproduce here four Indian images with many arms (one with four heads and one with an animal head). A short description of these follows: the reader is invited to consider them in the light of the above standards.

The first of these [PLATE I, A]<sup>4</sup> represents Durgā slaying the demon Mahisāsura, in the form of a man-headed bull. Durgā has ten arms (partly broken) and the demon has four. The figure of the goddess is profoundly expressive. She is neither angry nor pitiful, but sad with the sadness

<sup>4</sup> The figure of Durgā Mahisā-mardini is Javanese of about the 9th century, and now in the Ethnographisches Museum at Leiden (see 1403, 1875). Height 15.6 cm. I am indebted to Dr. H. H. Juybol for the photograph.

<sup>1</sup> Imperial Gazetteer of India, 1910, Vol. II.

<sup>2</sup> *Ivories*, 1905, p. 332.

<sup>3</sup> *Industrial Arts of India*, 1880, p. 125.

## Indian Images with Many Arms

of those who are wise, playing an inevitable part, but remaining at heart spectators. She has that recollectedness, that non-attachment in action which is, perhaps, the first secret of the repose which even such rajasic images as this so often suggest. The movement of the whole body is infinitely touching—surely here, if anywhere, there is a fusion of the rhythm of the spirit with the movement of a living thing! It would be impossible to imagine a criticism more futile than one which should condemn this figure because of its many arms.

The second figure [PLATE I, B] is a four-armed dancing Natarāja (Siva).<sup>5</sup> This is an image of the primal rhythmic energy underlying all phenomenal appearance and activity. Its splendour needs no elucidation. The Dancer is an embodiment of ecstasy and rhythm. One quality in this work, that of infinity, may be referred to; it appears in the continuity of movement. The figure, perfectly balanced and in no sense restless, moves perpetually before our eyes. It represents no frozen moment, but a thing going on: again, the rhythm of the spirit in the movement of the living thing. This continuity and this infinity are especially suggested by the many arms. So far from being clumsy, this device gives to the wonderfully balanced figure a great vitality, as of perpetual becoming.

Certain realistic sketches of dancers and singers, where more than one position of arms or hands has been tentatively indicated for a single figure, suggest how such a method of visually presenting more than one moment of being could have presented itself to the artist; but if, as is more likely, the origin of the extra arms be altogether traceable to hieratic tradition, at least the artist has seen to what splendid use such material could be put. It is noteworthy how "modern" such a method might be called: for at the present day, deliberately in the case of Futurist painters, and less consciously and more restrainedly in other arts, there everywhere appears a desire to represent a continuity of thought and action, to suggest not one idea alone, but many. This modern tendency should make it easy for us to understand and appreciate the synthetic and symphonic method of these many-armed images. This method remains successful, whether we consider it merely as a device of art, or, with the artists themselves, regard such works as more or less true representations of a real world, a *deva-loka*, other than our world, but not unknowable or totally invisible. The difference is slight; for the images equally reflect their own world, and not ours, whether the artist as a philosopher is well aware, or as a worshipping is not aware, that that world is one of

his own creation. Every one of us moves in a world, sometimes in several worlds, of our own creation; and art which belongs to any of these worlds can be judged only by the logic of those worlds. This is elementary philosophy; but were it more often remembered, endless futile criticism of works of art, based on irrelevant standards, would be avoided. It is no criticism of a fairy-tale to say that in our world fairies are unknown; we should rather condemn, on the ground of insincerity, that fairy-tale which should suggest that in the *writer's* world no fairies dwelt. It is no criticism of a beast-fable, that the animals we know do not talk our language. In the same way it is no criticism of an Indian god-image to point out the obvious fact that we have never seen a man with more than two arms.

It is futile to complain that such an image may appear confused and disconnected to some who approach it for the first time, without preparation or familiarity with simpler motifs in Indian art. As well complain of Beethoven because his great works require musical genius or musical education to be understood even in part. We ought rather to recognize, that just as the symphonies must be a mere outline of all that Beethoven heard, so there is in these sculptures more, not less, than we have understood, perhaps more than even their creators saw.

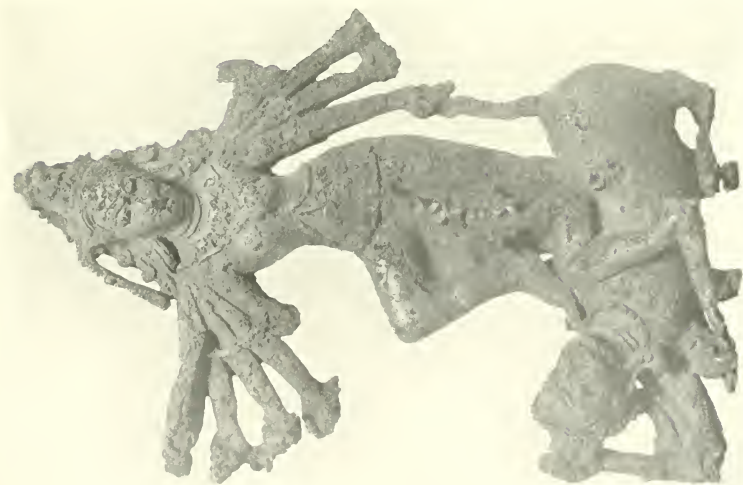
The seated Tārā [PLATE II, D],<sup>6</sup> though far from equal in grandeur to the Durgā or the Natarāja, is a fine work, and well illustrates the wonderful reasonableness which the Indian sculptor gives to his many-armed figures. These figures appear grotesque only at first sight: to the student of Indian art who lives every day with such images, the many arms are no more strange than are the wings of angels to the student of Botticelli. He does not see the many arms as so many peculiarities, but as part of a whole, and his judgment on that whole is concerned with far more subtle qualities than may be distinguished in a mere counting of arms.

Another figure is a dual image [PLATE II, C] of Sambara (?), an ecstatic Tantric divinity, a form derived directly from Saivite types, and best described in general terms as Siva and Pārvatī, or Purusha and Śakti, the male and female principles in the universe.

Digressing from the general argument, it may be useful briefly to describe the figure under consideration: since whatever knowledge the artist takes for granted, or at least a good part of such knowledge,

<sup>5</sup> The figure of Tārā is six-armed: one right hand is in *abhaya mudrā* (do not fear), the second holds an attribute which I cannot identify, the third is in *vitarka mudrā* (signifying discourse, argument, teaching), one left hand holds a book, the second a sheaf of corn, the third a filled vase (emblem of abundance). This Tārā, Śakti of some *Īśānasūtra*, is, then, a gracious saviour goddess, giving enlightenment and bestowing prosperity. Nepalese, my own collection: height from foot to top of crown 16.5 cm.

<sup>6</sup> The Natarāja is one of two fine examples in the Madras Museum. Height 114 cm. I am indebted to Dr. V. de Gouboulev for the photograph.



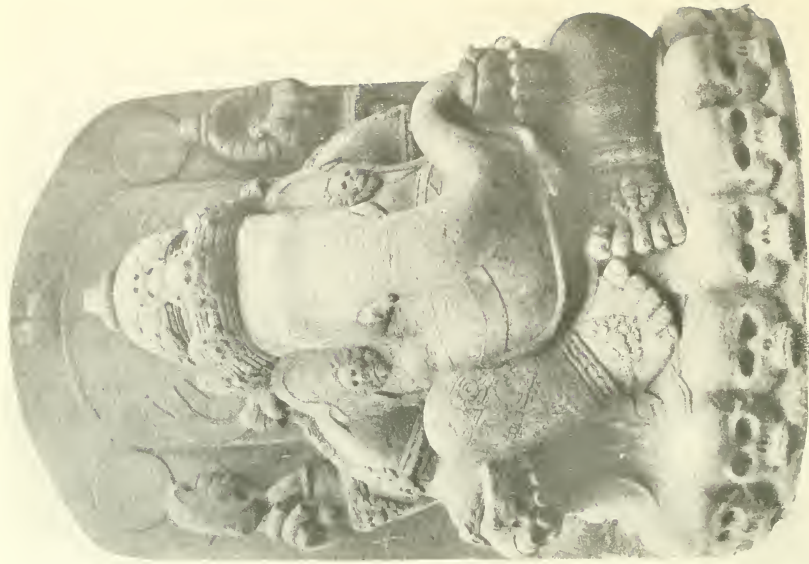
MAHESWARI (SAKTI), JAVA. 70000 A.D. 1310000



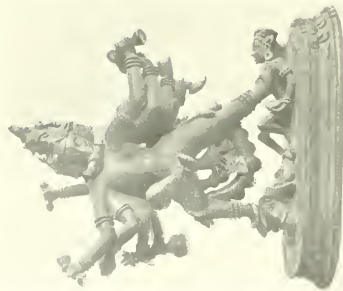
SHIVA (NATARAJ), SOUTHERN INDIA. MADRAS MUSEUM



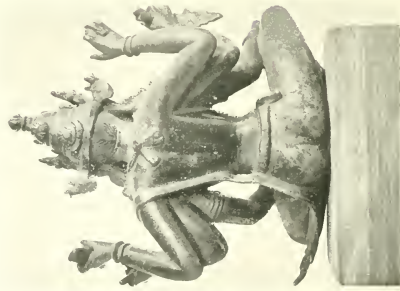




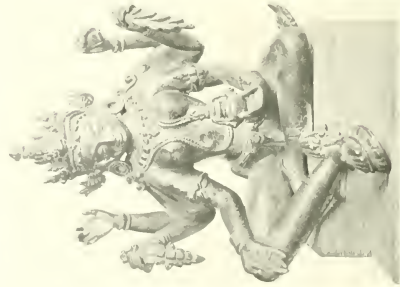
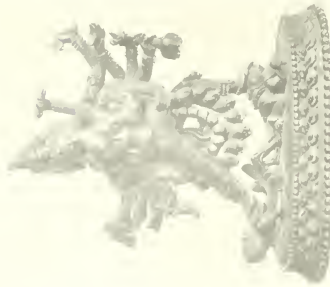
(P) GANESHA. JAVA. NOW AT LEIDEN



BO-TAKI. FORM OF SHIVA AND TIRUVIL. NEPALISE, FRONT AND BACK VIEW. AUTHOR'S COLLECTION



BO-TAKI. NEPALISE, FRONT AND BACK VIEW. AUTHOR'S COLLECTION



## Indian Images with Many Arms

the critic must possess before he is able to apply the Leonardo standard of criticism above quoted. The twelve-armed, four-headed god, embraced by his Sakti, strides to the left. He wears a skull-crown, and his hair is dressed high, with a skull on the right hand and the half-moon on the left, and surmounted by the figure of a Dhyāni Buddha.

The hands hold the following attributes : on the right, one foot of an elephant skin (which should hang over the back, but is broken away), a drum (*nil*), the knife *gri-gug* (*nil*), and the sixth hand holding a thunderbolt (*vajra*) embraces the Sakti; on the left, another foot of the elephant skin, a skull-cup, a rope (bond), a four-faced head of Brahmā (*nil*), and the sixth hand (holding a bell with *vajra* handle) embraces the Sakti. She, with fewer superhuman attributes, embraces the god, one arm (holding a skull-cup) around his neck, the other (holding a thunderbolt) upstretched in ecstasy, her face upturned and head thrown back in kissing, her right leg twined about his thigh. She, too, has a headdress of skulls. Both have the third eye. Both wear garlands of severed heads—the Brahmās of successive *kalpas*. Trampled under foot are, on one side, an old woman, very shrivelled, holding the knife *gri-gug*, on the other a dwarf holding a drum, both figures with a skull-headdress.<sup>7</sup>

All these symbols are explained at length in Tantric works which have not yet been translated. Here it suffices to realize more generally that the whole figure is an active, creating, manifesting, ecstatic emanation or phase of the peaceful Dhyāni Buddha indicated in the headdress. The outstanding feature of the whole is its rapture, the dancing quality expressed throughout. The many arms very really convey a sense of power, of all-embracing manifold life. To this surging life the quite human Sakti yields in fearless, loving self-surrender.

Every limb is exquisitely modelled, firm and smooth. The figure of the old woman shows a wonderful instinct of bony vitality, reminding one of similar Pahārī drawings<sup>8</sup> of Devi in Tamasic forms fighting the Asuras. Considered merely as a technical achievement, too, such castings are extraordinary works. Certainly, the Western student may need for the appreciation of such a sculpture some acquaintance with a previously unfamiliar mental geography, and an innate sympathy with some Oriental modes of thought. Even so he may spend years before he fully grasps its spirit. He may never do so. But he contributes nothing to wisdom if at the outset he exclaims that it must be bad art because it has many arms. To repeat our previous analogy, he

might as well complain that a drama has many characters and many scenes. Such works as this are sculpture-dramas, or sculpture-symphonies, and must be criticized as such.

That such figures are sometimes mere aggregates of more or less arbitrary symbols, and thus, as it were, of purely algebraic interest, proves, for those examples, either their late date and decadent character, or their inferior workmanship. The great intrinsic difficulty of creating a work of true art from a form so complex and with details so strictly prescribed is certainly very real. However, a single great achievement such as the example, here very inadequately illustrated by half-tone plates from photographs, suffices to prove that it is not the difficulty, but inability to master it, which accounts for the deficiencies of other works, failures in greater or less degree.

In other words, the reason that some images of this kind are second or third-rate works is not the fact of their having many arms, four heads, or concrete symbolic attributes, but is simply recognizable in a general failure to co-ordinate and vitalize a form of such complexity.

In fact, out of a hundred many-armed images one would select the good and bad works of art on exactly the same principles that would avail in making a similar selection from a hundred two-armed images.

To have made this sculpture-drama is the unique achievement of Indian art. This particular achievement very probably can never be successfully repeated by Indian sculptors or any other; neither can Gothic architecture or Greek vase-painting be repeated. To bring these into being in each case required a special combination of conditions, no longer obtaining. There could be no hope for art in attempting to repeat. But all these things are worshipful and wonderful, and we should give praise and thanks to the memory of those who wrought them. What we may not do is to compare them one with another in respect of their special conventions, as a test of *value*; it is the besetting sin of the present age to endeavour constantly to measure incommensurables by a single standard.

Of animal-headed gods India has but few—their special home is Egypt. Ganesha, however, is ubiquitous in India; his images are more abundant, perhaps, than those of all other gods together. Certainly a majority of these images are works of mere craftsmanship rather than creative art, though nearly all are delightful and perfectly successful in achieving their own simple ends. But there exist some examples which suffice to prove that the most bizarre motif, in the hands of genius, may become the medium of expression of the most profound wisdom. It should not be forgotten that no motif appears bizarre to those who have been familiar with it for generations.

<sup>7</sup> The figure is Nepalese, from my own collection; height, 16 cm.

<sup>8</sup> Indian Drawings, Series II, Pls. XVI, XVII.

## Indian Images with Many Arms

In considering a sculpture such as the Javanese Ganesha here produced<sup>9</sup> [PLATE II, E], we do not need to inquire closely into the meaning of its concrete symbolism, though this is obvious enough;<sup>10</sup> form and gesture are in themselves entirely expressive of a character combining worldly and divine wisdom, animal and human perseverance, and genial humour. Ganesha is a "bit of a character", familiarly, but quite respectfully spoken of by his worshippers as *lambodāra*, or Big-belly, and also addressed as Parmeshvara, and thus identified as a form of the Supreme Overlord. In the present sculpture, and in the other Javanese example,<sup>11</sup> I think this character is well sustained.

It should have been clear, from *a priori* considerations alone, that the excellence or defect of a work of art can no more be attributed to its human or super- or semi-human form, than it can be judged by any other special convention. Every art tradition is a language. To say that Indian is bad, because some of its forms are many-armed, is equivalent to saying, for example, that Chinese poetry is bad because it is not written in the English language. It is, in fact, what we do when we describe a foreigner's speech as a lingo or a gibberish. All such criticisms based on peculiarities, and ignoring the fundamental questions of

rhythm, significance and vitality are valueless, and are properly to be described as insular. Indeed probably all depreciatory generalizations about any race or any art may be dismissed as confessions of incompetence. Every art must be judged, first in accordance with such universal standards as we have above accepted, and secondly in accordance with its own special canons and conventions: never by the special canons of another art.

This is a matter distinct from the question of personal likes and dislikes. But the first principle of criticism, as Blake tells us, is enthusiasm; and those who dislike a thing are very unlikely to have anything of value to say about it. If circumstances compel any such person to classify the extant materials for the study of Indian art, his studies will be the more valuable the more strictly confined they are to archaeology. Blind guides in art are worse than none. Amongst those who should not air their views on Oriental art are those who, when they speak of art, mean illustration; for in the Oriental world they will rarely meet with what they seek, and the expression of their disappointment is apt to become wearisome. Perhaps we shall hear no more of criticisms of Oriental art based solely on personal objections to special physical peculiarities, or other particular conventions. May it be so: otherwise there will inevitably arise two schools of students of Oriental art, those who like it, and those who dislike it. This will not carry us very far: it would be better to unite in an endeavour to learn something about it.

<sup>9</sup> I am indebted to Dr. H. H. Jynbol for the photograph.

<sup>10</sup> Ganesha is a remover of difficulties and a god of wisdom. His axe denotes a pioneer who demolishes obstacles, his trunk is all-inquisitive and all-tasting, his big belly is all-receptive, and the rat, his vehicle, goes everywhere.

<sup>11</sup> Reproduced by Mr. Havell in *Idols of Indian Art*, Pl. x, and in my *Vishvakarma*, Pl. 35.

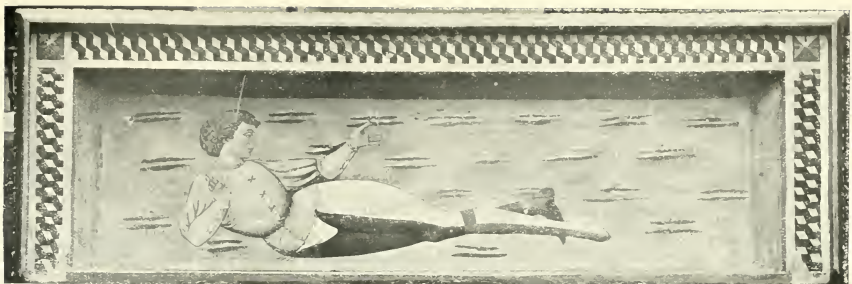
## CASSONI PANELS IN ENGLISH PRIVATE COLLECTIONS—II BY PAUL SCHUBRING



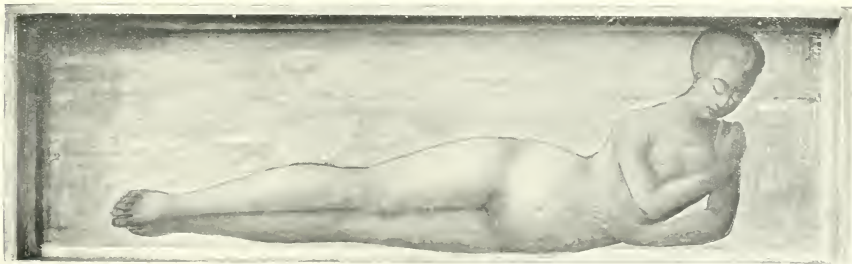
CASSONE in the collection of Mr. Annan Bryce [PLATE IV, N], likewise represents the battle of Anghiari in 1440. On the dexter is Anghiari decorated with the war-flags of Florence, the papal banner of Cardinal Scarampi and the *biscia* of the Visconti; in the centre the principal encounter by the bridge over the Tiber; on the sinister, Borgo San Sepolcro with the Visconti banner of Piccinino and the open gate of the city. It is especially fortunate that the interesting panel on the dexter end of this cassone [PLATE III, L] is well preserved, for here we have the portrait of the Commander-in-chief, Niccolò Piccinino, entering the walls of Borgo San Sepolcro. There is also a warrior on the other end, perhaps Nero Capponi.

Since the late Mr. Charles Butler's cassoni were sold by auction and thus dispersed in all directions, the Earl of Crawford, to whose kindness we owe the opportunity of publishing so

many reproductions, possesses the largest number of cassoni and other Italian chests in London. The pride of his collection are two completely preserved cassoni, of which not only the front and end panels, but also paintings on the insides of the lids are still in good condition. At their period it was customary to paint on the inside of the lids, which were generally hollowed, pictures of the husband and wife in a reclining position, one in each cassone, the wife nude prepared for her husband and he clad regarding her with loving admiration [PLATE II, C and D]. A diaper of twenty fiery suns denotes the ardent love of the pair concealed from sight within the lid. A second pair of spouses may be found within the lid in the fine chests forming part of the Somers Collection at Eastnor Castle, Herefordshire. The spouses are here represented both nude, and asleep, the husband holding in his hand a rose, as a symbol of fertility [PLATE II, E and F]. Finally, the Victoria and Albert Museum also possesses an



C AND D) PAINTINGS ON THE INTERIOR OF THE LIDS OF CASSONE (COLLECTION OF THE EARL OF CRAWFORD)



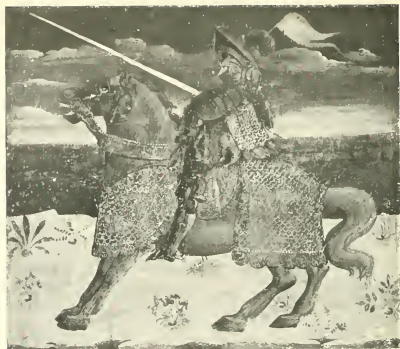
E AND F) PAINTINGS ON THE INTERIOR OF THE LIDS OF CASSONE (MUSEUM OF MODERN ART, NEW YORK)







(6) COLLECTION OF MR. J. ANNAN BRYCE, M.P.



(11) SOMERS COLLECTION, EASTNOR CASTLE



(7) AND (12) PAIR OF CASSOIS COLLECTION OF THE EARL OF CRAWFORD



(13) PAIR OF CASSOIS COLLECTION OF THE EARL OF CRAWFORD



## *Cassoni Panels in English Private Collections*

inside picture in the beautiful large cassone, No. 1858-4639, decorated with the three triumphs; but in this example the inside picture of the nude reclining woman does not seem to be by the hand which executed the outside pictures, and may have been added later. Forty-six little mouse-traps cover the rim, and seem as if they had possessed for the original owner some intimate significance.

The end panels of one of Lord Crawford's cassoni represents the myth of Phaeton. In the dexter panel Phaeton beseeches his father Phœbus Apollo<sup>1</sup> to acknowledge him as his first-born by entrusting to him the chariot of the sun. Epaphus had cast doubts on his divine parentage, and his mother, Clymene, has sent her son to Phœbus to ascertain the truth himself. Phaeton is kneeling before the god [PLATE III, G].

Fignora da, genitor, per que tua vera propago  
Credar, et hunc animis errorem detrahe nostris  
Ovid, *Metamorphoses*, II, 38, etc.

In spite of every dissuasion Phaeton demands the chariot and Phœbus, bound by his oath, reluctantly grants his request. The steeds, Pyrois, Eous, Aethon and Phlegon, fed on ambrosia, are harnessed and the youth drives aloft. The sinister panel depicts his fall [PLATE III, H]. The verses illustrated by the artist are as follows:—

Ut vero summo despecti ab æthere terras  
Infelix Phaeton penitus penitusque patentes  
Palluit, et subito genita intremere timore :  
Sunt que oculis tenebre per tantum lumen abortire  
*Ibid.*, II, 178, etc.

The end panels of the other chest represent the myth of Daphne, also illustrated in the "Metamorphoses". In the dexter panel [PLATE III, J] the artist, following the poet, represents the passion of Phœbus struck by the wrath of Cupid, and the flying figure of the Peneic nymph.

The sinister panel [PLATE III, K] illustrates the lines :

Hanc quoque Phœbus amat, positique in slipite dextra  
Sentit adhuc trepidare novo sub cortice pectus,  
Complexusque suis ramos, ut membra, læcritis,  
Oscula dat ligno; refugit tamen oscula lignum.  
*Ibid.*, I, 553, etc.

Possibly the husband who owned these chests was called Elio,<sup>1</sup> a baptismal name which frequently occurs in Italy at the present time. But even independently of the name we can understand the choice of the subjects on account of their reference to thoughts of love. Both stories have a tragic climax; the pictures may have been intended as a warning not to trust too much in good fortune. Both chests came from the palazzo Frescobaldi in Florence, where they were sold in 1872.

The front of the Phaeton chest [PLATE IV, O] represents the battle of Granikos, B.C. 334, the victory of Alexander, and the prostration before him of the mother of Darius, Sisygambis, here

<sup>1</sup> Identified with Helios (*ital.* Elio) by the Latin poets from Virgil onwards.

called "Saeghambi". At the dexter end are the tents of Alexander and his single combat with Darius; at the sinister end the tent of Darius's family with Sisygambis kneeling before it, the wife of Darius wearing long fair curls, their little son and some women standing about them. An inscription on the canopy of the chariot indicates that the figure seated in it is Darius. The fury of the battle is most violent in the centre of the picture. In the background are the river Granikos with many triremes and sailing vessels, and an oriental town with many towers and a mighty citadel.

The scene depicted on the front of the Daphne cassone [PLATE IV, P], is laid five years later. Alexander has wedded the beautiful Roxana, the daughter of Oxyartes, and makes his festal entry with her into the city. On the dexter side the bridal pair are driving in a triumphal car. The Princess has with her twelve companions; one maid-of-honour is seated facing her in the back seat of the gorgeous car. Two black boys are riding on the white horses which draw the car, contrasting well with the horses and the fair complexions of the maidens. Three other ladies are mounted on horses further in the rear. A long cavalcade heads the procession; in it are three other cars, one bearing an incense vase (*sacrificium*), a second a winged figure of Apollo playing on a violin, and a third the old king Oxyartes, the father of Roxana. On the foremost white horses ride nude amorini; boys and youths are leading wild steeds, philosophers carry their books, and musicians blow trumpets, accompanying the brilliant train. Here, too, in the background is a river scene, with castles, citadels, and two cities, one of them probably intended for Sogdiana.

If in Sir Hugh Lane's cassone-panels of the battle of Anghiari we can see suggestions preparatory for Leonardo, this panel of the wedding of Alexander and Roxana may be considered a preliminary, though indirect, note to Sodoma's famous fresco in the Farnesina in Rome. Sodoma kept closely to the description which Lucian gives of Aetion's picture, but as Sodoma also painted Alexander and the family of Darius, for which there was no antique model, a schematic connexion between Lord Crawford's cassone front and the fresco is evident. There is an association of ideas between the end pictures and the front, inasmuch as the petition of Phaeton corresponds with Sisygambis's, and Apollo's pursuit of Daphne compares with the long wanderings of Alexander to the land of the Scythians where at last he finds his beloved.

The artist of these Frescobaldi chests is surely a native of Florence of the first half of the quattrocento. He belongs to the school of Bicci, to whom he is akin in his peculiar, bright, chalky colour. The introduction of Uccellesque subjects,

## *Cassoni Panels in English Private Collections*

costumes and decoration, likewise points to the period of about 1435.

The Conte Carlo Cinugli lent for exhibition in the "Mostra dell' antica arte Senese" of 1904 the front of a cassone painted by the same hand as the cassoni of Lord Crawford. The arms of Piccolomini Spannocchi appear on the dexter side and the arms of Tondi on the sinister, between them is represented King Darius in a triumphal procession. The King is seated under a circular baldachino inscribed DARI REX, on a car drawn by two horses, covered with red shabracks, and is followed by a second car bearing his mother and his wife, and inscribed MATER ET UXOR DARI. Somewhat in advance of Darius is a third car decorated with golden ships, containing an image of a winged Apollo in his glory, inscribed APOLLO, and on the extreme dexter side, a fourth two-horsed car coming towards the spectator, carrying an altar surmounted with a golden amphora in which incense is burning; the altar is inscribed SACRIFICIUM. The procession is passing towards the sea on which are galleys with white sails. The cortège contains not less than fifty figures on foot or horseback. In the front, before the sacred

amphora are the priests; beside the car of Darius is led his favourite horse, harnessed, but riderless; cavalry splendidly accoutred with sparkling armour and nodding plumes, ride on either side of the cars; while ladies and learned doctors accompany the princesses. The King is Darius Kodomannos, whose defeat is described by Plutarch in the life of Alexander (c. 30). Both the queen, his wife, and their daughter were named Stateira; the daughter was married to Alexander at the festival at Susa in the year 324, but after his death Roxana and Perdikkas made away with her (Plutarch, c. 77). From the inscription "mater et uxor Dari" we might in the first instance think of Parysatis and Stateira, but they were the mother and wife of Artaxerxes, and this triumph concerns Darius. Here, as in Lord Crawford's cassoni, the triumph represented is Alexander's—but after the battle of Issos, in the cortège of which Darius appeared with his wife and his daughter Stateira, the young and charming figure in the last car, waving her right hand in greeting. The town on the dexter side is Issos, the one in the distance by the sea may be Susa.

*(To be continued.)*

## TURNER AS A LECTURER BY W. T. WHITLEY

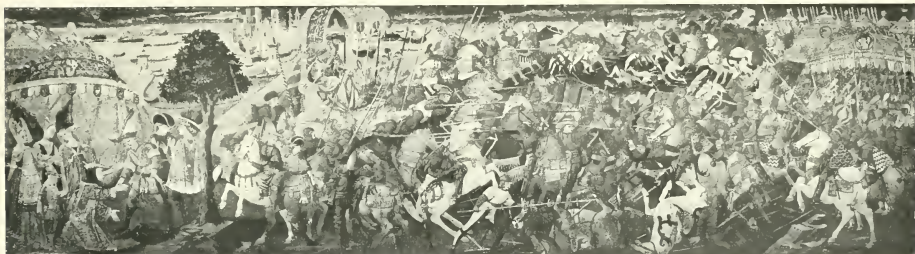
**I**N this article I have endeavoured to throw some new light upon an obscure portion of the professional life of the greatest of English artists. Turner and his work have been the subject of many books and articles since Ruskin published the first volume of "Modern Painters" in 1843, but with the exception of Mr. D. S. MacColl, no writer has given any serious attention to the addresses delivered by this extraordinary man in his capacity of Professor of Perspective at the Royal Academy. Traditions have come down to us of the obscurity of the Professor's language, of the vulgarity of his pronunciation, and of the beauty of the drawings made by him to illustrate his discourses; but of the circumstances connected with the delivery of those discourses none of the biographers of Turner gives any information beyond a few scanty and more or less inaccurate paragraphs. My attention was first drawn to this deficiency seven or eight years ago when I was the representative of a weekly art news column appearing in "The Morning Post". Some question that arose about Turner's perspective lectures obliged me to consult his biographies for information on this point, but the search resulted in nothing more than the paragraphs mentioned above. I found that Ruskin knew nothing about the lectures except that he had

discovered some of the diagrams made to illustrate them when he was arranging the Turner drawings at the National Gallery; and an enquiry at Burlington House showed that the archives of the Royal Academy contained no records of the addresses of its Professor of Perspective.

A careful examination of the memoirs of artists contemporary with Turner proved almost entirely unprofitable. I found a brief note in Redgrave, but neither Wilkie nor Etty, both of whom were most punctilious in their attention to Academy matters, says anything about the addresses on perspective. There is nothing bearing on the point in the biographies or diaries of Fuseli (who frequently took the chair at Turner's lectures) Benjamin West, William Collins, Constable, Lawrence, Sir Martin Archer-Shee, Chantrey, William Bewick, Raimbach, Schetky, Uwins, Joseph Severn or C. R. Leslie; and nothing in the life of David Roberts, except a mention of the lectures in an anecdote about a man who was not an artist. No writer on Turner gives the date of any one of his addresses, and his biographers disagree as to when he was elected to the Professorship. Bryan gives the year of the election as 1807, the Dictionary of National Biography, Hamerton, Monkhouse and Sir Walter Armstrong as 1808, and the careless and inaccurate Thornbury as 1814.



(8) BATTLE OF ANGIARI. COLLECTION OF MR. J. ANNAN BRYCE, M.P.



(9) BATTLE OF GRANIKOS (ALEXANDER AND SISYMBATIUS). COLLECTION OF THE EARL OF CRAWFORD.



(10) MARRIAGE OF ALEXANDER AND ROXANA. COLLECTION OF THE EARL OF CRAWFORD.



(11) TRIUMPH OF ALEXANDER (DARIUS'S KOURUKHANOS). COLLECTION OF THE COMTE GABRIEL KINOSHI, SIENA.



## Turner as a Lecturer

Some time after I had given up in despair my search for information on the subject, I found by accident the first clue in the shape of some notes on one of Turner's lectures in the "New Monthly Magazine". This proved at once that information existed, but the difficulty was to find it. However, from various sources, including old newspapers and magazines, and half-forgotten journals devoted to the Fine Arts in the early Nineteenth Century, I have gathered piece by piece—sometimes at long intervals—enough material to give some idea of the lectures and their surroundings and delivery. Mr. MacColl's article on "Turner's Lectures at the Academy", which appeared in *The Burlington Magazine* of March, 1908, unfortunately has no bearing on the problem I was trying to solve, as it deals only with the manuscripts of some of the lectures on perspective that are in the possession of Mr. C. Mallord W. Turner, the great painter's kinsman. Mr. MacColl describes and quotes from these partly indecipherable writings, "overlaid by strata of additional notes", but admits that he is unacquainted with any circumstances connected with the lectures, and does not know when they were delivered.

The dates of the lectures, given for the first time in these pages, I found by searching the files of the daily papers from 1807 onwards. I have been able to verify them by a fortunate discovery made recently at the Royal Academy and communicated to me by the courtesy of the Secretary, Sir Frederick Eaton. Although no actual records of the lectures are in existence at Burlington House, statements of the years in which they were given have been found in the old account books of the early part of last century. The Professor of Perspective was paid ten pounds for the delivery of each lecture, and the books show that he received £60 a year for the performance of his duties in 1811, 1812, 1814, 1815, 1816, 1818, 1819, 1821, 1824, 1825 and 1828. Turner also lectured in 1827 when his fees were only £40, for reasons that are explained in another part of this article.

The Professorship of Perspective, which Turner held for more than thirty years, was founded in 1768 when the Royal Academy was instituted. According to the rules then made the Professor was required to deliver annually "six public lectures in the Royal Academy, in which the most useful propositions of geometry together with the principles of lineal and aerial perspective, shall be fully and clearly illustrated". The first man chosen to occupy the post was Samuel Wale, R.A., the sign painter, who lectured for a time at the Academy, but afterwards, owing to ill-health, was permitted by the Council to instruct the students at his own house. When Wale died in 1786 only three of the members of the Academy were competent to fill his place. None of

them would undertake the duties, and in default of a Professor, Edward Edwards, A.R.A., was appointed Teacher of Perspective, and it was arranged that he should give twenty lessons each winter at thirty shillings each. Edwards gave his lessons regularly until his death in 1806, when the Academy decided to revive the Professorship, and on March 16th, 1807, Turner offered himself as a candidate. He was elected on December 10th, 1807, and soon began to look out for materials for his lectures, as we know from some of the notes written in his sketch books at the National Gallery and published in Mr. A. J. Finberg's official "Inventory of Turner's Drawings".

These notes, and the reports of the lectures themselves, suggest that Turner spared no pains in preparing himself for a position for which he was by nature unfitted. There is no doubt, of course, that the lecturer was well acquainted with the science with which he dealt. Mr. W. L. Wyllie, R.A., in his life of Turner, says that he could not have painted the pictures in the national collections unless he had perspective at his fingers' ends, and Mr. Wyllie's opinion is valuable because he is one of the few painters who have made an exact study of perspective. Turner failed partly because this subject cannot be taught properly by lectures of the kind he gave, but more because he had no power of conveying his undoubted knowledge by words. The late Mr. W. P. Frith, R.A., who was perhaps the last survivor of those who heard Turner make a formal after-dinner oration, often described him to me as being one of the most confused and involved of speakers; and this was also the opinion of Charles Robert Leslie, R.A., the father of Mr. G. D. Leslie, the present Royal Academician. Mr. Leslie tells me that his father described Turner's lectures as well attended by people who came to see the drawings arranged on the wall behind his rostrum. But he spoke so badly and so indistinctly that it was difficult to follow him and very few of his auditors listened to his addresses or even pretended to understand them.

Turner commenced his lectures on Perspective on Monday, January 7th, 1811. They were heralded by the following advertisement in the "Morning Chronicle" of the preceding Friday:—

Royal Academy, Somerset Place. Notice is hereby given to the Members & Students, that J. M. W. Turner, R.A., the Professor of Perspective, will deliver his First Lecture on Monday next.—N.B. None but Members will be admitted after a quarter past eight. Notice is also hereby given that the Schools & Library will reopen on the same day.  
Henry Howard, R.A., Dep. Sec.

In spite of his great reputation as a painter, Turner's first lecture does not appear to have attracted much attention, and but little notice was taken of it by the press. There are several possible explanations of this neglect. The subject, as Turner often lamented, was unattractive, the

## Turner as a Lecturer

lectures were given in mid-winter in a room that it was impossible to warm, and the public had yet to learn how beautiful were the drawings made to supplement the speaker's halting utterances. Of this first lecture the "Examiner" published the following summary:—

Last Monday, Mr. Turner, Professor of Perspective to the Royal Academy, delivered his introductory lecture on that science. By examples drawn from the first masters, ancient and modern, he pointed out its utility in the different branches of art. He enforced that principle in Perspective which increases the object to give it its proper appearance of proportion—animadverted on the impropriety of geometrical drawings being treated perspective, and inculcated the advantages of geometry in pointing from the practice of Raphael, especially in his celebrated work of the Transfiguration, in which the figures of Christ and others are geometrical agreeably to the recommendation of Michael Angelo to make the figure three by two.

There is not much in this summary to give an idea of Turner as a lecturer, but it may be noted that a group from Raphael's *Transfiguration*, intersected to show the pyramidal form of composition, is to be found among the perspective diagrams at the National Gallery. Five more lectures were given in 1811, four in January and one in February, and another series of six in 1812.

On certain of the lectures of 1812 I have some interesting comments by Sir John Soane, R.A., once the architect to the Bank of England and the founder of the Soane Museum in Lincoln's Inn Fields. The notes, which Mr. Walter L. Spiers found for me when I was searching the Soane Museum library for information about the lectures, are written in one of the architect's pocket books. As Professor of Architecture to the Royal Academy, Sir John Soane was interested in its lectures, more especially at this time—the winter of 1812—when he had just recommenced his own discourses after a bitter quarrel of two years' duration with the Council, whose members objected to his public criticisms of the work of a rival architect and fellow Academician. Soane records in the book his attendance at Turner's lecture on January 20th, and then writes on the next page:

Monday, Jan. 27, 1812, Mr. Turner's lecture.  
Fuseli in the chair.  
Howard, Woodforde, Marchant (very late), Soane and about fifty auditors.  
Monday, 3rd Feb., 1812, Turner's lecture.  
Woodforde, Marchant, Thomson, Bone, Turner, Soane, Dawe, Sandby, Carlisle, Landseer.  
Several drawings shown.

Sir John has more to say about the next lecture, but it is curious that neither he nor the reporter of the "Examiner" mentions Turner's elocutionary failings. It will be seen later that other critics were less forbearing. The architect notes on February 8th:

Turner's lecture. No drawings.  
Howard in the chair. Woodforde, Thomson, Marchant, Bone, very thin audience.  
Many quotations from (?) & Milton. Took up my remarks on the anachronisms of the R.A., quoted Raphael, St. Paul at Athens, & Rubens,

(?) in a Picture-Scene Egypt, a triumphal arch like Constantine's was introduced. Upon the whole this seemed a lecture for the Professors of Painting & Architecture, the word Perspective scarcely mentioned.

The name before that of Milton and the word before "in a Picture" are indecipherable. All the persons mentioned by Soane as being present were Academicians or Associates, with two exceptions. Carlisle (later Sir Anthony Carlisle) was the Academy Professor of Anatomy, whose showy and theatrical addresses caused some scandals a few years later, and "Turner" was probably the father of the lecturer. It is known that the elder Turner heard one at least of his son's addresses, because on that occasion his portrait was sketched by Linnell, who was present as a student. The Landseer who was among the auditors was not the animal painter, but his father, John Landseer, A.R.A.

Turner did not lecture again until 1814, which was the year of the affair of the lost portfolio, traditions of which have come down to us through a vague and undated note in Thornbury. Mr. MacColl refers to this incident in his article in *The Burlington Magazine*.<sup>1</sup> In commenting on the Turner traditions he says, "At one point it is possible to check the legend. Turner did once apparently lose or forget his lecture, for among the manuscripts, on the back of an introduction to the lectures, dated 1819, is a double draft of the apology he tendered on his next appearance." The apology, which is characteristically Turnerian in composition, includes an expression of thanks for "the able assistance of the Professor of Painting reading his lecture", which took the place of that of the Professor of Perspective.

The date on the manuscript suggests that this unfortunate incident occurred in 1819, but it was really in 1814 that Turner—not once but twice—lost part of the material essential to the delivery of his addresses. In this year the "Morning Chronicle" announced that the first lecture would take place at the Royal Academy, Somerset House, on Monday, January 3rd. However, the lecture was not given, and the reason for its non-delivery is to be found in an advertisement that appeared in the same journal on Wednesday, January 5th.

LEFT in a Hackney Coach which stopped at Somerset House on Monday night (January 3rd) a PORTFOLIO containing demonstrations, etc., etc., etc., of the Science of Perspective. Whoever will bring the same to Mr. Turner's, Queen Anne Street, W., corner of Harley Street, shall receive TWO POUNDS reward, if brought before Thursday, afterwards only ONE POUND will be given for them at the end of the week. No greater reward will be offered nor will this be advertised again.

Turner's advertisement appears to have crossed another sent by the finder of the property, for, on the next day, January 6th, the following announcement figured in the "Morning Chronicle":

<sup>1</sup> Vol. xii, p. 346.

## Turner as a Lecturer

**PORTFOLIO FOUND.** A gentleman having engaged a Hackney Coach on Monday evening last, from the Strand, opposite Somerset House, found therein a large portfolio (much damaged) containing some drawings of the Science of Perspective. They will be restored to the owner on his giving a proper description of the contents & defraying the expense of this advertisement. Should no application be made within fourteen days they will be disposed of as waste paper, being considered of little value. Apply at Messrs. Boore & Bannister's Don Cossack Warehouse, New Street, Covent Garden.

These announcements appear at first to explain fully the legend of the lost lecture, but more remains to be told. The "Morning Chronicle" of the 6th of January states that Turner will commence his course "on Monday" (the 10th), but gives no explanation of the postponement from the preceding Monday; and in February the "New Monthly Magazine" records that "Mr. Turner, Professor of Perspective, commenced his course on Monday the 10th of January 1814, and continues them until completed". The "New Monthly Magazine" probably went to press some time before the date of publication, and the editor must have inserted the note about Turner on the strength of the advertisement in the daily paper; taking it for granted that the lecture of the 10th would be delivered. He was mistaken, and in March the "New Monthly Magazine" published this interesting letter:—

In the same paragraph in which you notice Mr. Carlisle, you make mention of Mr. Turner, the professor of perspective, & it is there said he commenced his course on Monday, Jan. 10th, 1814, instead of it ought to have been written that Mr. Turner *was to have* commenced his course on that day but did not. This part is worthy of more notice as there is something laughable about it, & minute notice as I do not make assertion at random. The hour fixed for commencing the lectures is eight o'clock in the evening. On the evening in question; namely, when Mr. Turner was to have commenced his course of lectures on perspective the company had waited with no little impatience till nine o'clock, without seeing anything of him. Afterwards, however, he arrived, but—oh! sad disaster!—on searching his pocket he ascertained he had lost his lecture! In this dilemma Mr. Turner held a conference with Mr. Fuseli, & the latter informed the company that his friend had left the lecture in the hackney coach which conveyed him. Mr. Fuseli then delivered a discourse on painting, after requesting indulgence for imperfections, he being called to the performance of such a task without any previous notice &, of course, wholly unprepared. It is worthy to remark that Mr. Turner the preceding season entered the room under a precisely similar misfortune, he having then lost his manuscripts by leaving them in a hackney coach.

The writer of this letter says that Turner was similarly unfortunate in the preceding "season" but I think that this must be a misprint for "session" and that the preceding week was indicated rather than the preceding year. There were no lectures in the previous season, for Turner missed 1813. Nor does it seem possible that the correspondent of the "New Monthly Magazine" had confused his dates and was referring all the time to the incident of the 3rd. The date is carefully written in the letter as "Jan. 10th 1814," and the writer speaks of Turner searching his pocket in vain for his "lecture". He would not have searched his pocket

for a large portfolio, and it can only be supposed that he lost his diagrams on the 3rd and his manuscripts on the 10th, and that his place on the rostrum was taken on both occasions by the Professor of Painting, Fuseli, who as Keeper of the Royal Academy, lived at Somerset House, and was a ready speaker, prepared to discourse at all times on all subjects.

Six addresses were given by Turner in the early part of 1815 and six more in January and February 1816, and of these I have many reports. For no apparent reason the contemporary journals seem to have ignored Turner in some years and to have overwhelmed him with attentions in others. This could not have been caused by the interest of any particular addresses, for there can be little doubt that the same lectures were delivered year after year, except for the occasional remodelling of parts and the rewriting of an introductory paragraph. The differences in some of the reports can be accounted for by the fact that the writers as a rule were allowed only a small amount of space and that each selected from the lectures such portions as he could most easily understand. Some of the summaries of Turner's lectures that I shall give have been gathered from collections of old newspaper cuttings. These cuttings are dated carefully, but the names of the journals are rarely given, and the origin of two or three of them I have been unable to trace.

At Turner's first lecture in 1815, delivered on the 2nd of January, the chair was taken by Sir John Soane, whose notes on his friend's addresses of 1812 I have already given. According to the "New Monthly Magazine," the Professor, after pointing out that the excellence of many of the Old Masters owed much to their knowledge of perspective, told the students that nothing else could give them "that power of foreshortening which appears so astonishing, yet true, in the bold adventuring of these patriarchs of the art." A summary of the second lecture, given on January 9th, I give in full, not because of its exceptional interest, but because it is one of the completest reports that I have of Turner's addresses.

Mr. Turner delivered his second lecture on Monday evening last, having on the preceding Monday given an introductory discourse.

It was not, he observed, of any utility to an artist to enquire into the vision of nature or the means by which the appearances of objects are communicated to us, or to consider the formation of the organ of vision. What was requisite was simply to be able to describe the forms of objects as communicated to him by that organ. It might, however, be necessary to state that the visual rays proceed from the boundary lines of each object in right lines and formed what is called the cone of visual rays. The presentation, therefore, of any object on a plane surface is an intersection of this cone. All lines parallel to each other, if not at the same time parallel to the picture converge into a point perspectively;—he said perspectively, for geometrically parallel lines were defined to be lines which would never meet if continued *ad infinitum*.

## Turner as a Lecturer

All the appearances of planes are determined by this rule. All planes which are above the horizon proceed downwards, while those which are below the horizon proceed in the contrary direction. Planes on each side of the spectator converge into the point of sight. There are three kinds of projections, ichnographic, orthographic and scenographic. The first relates to the ground plan of any figure or its intersection with the ground; the second regulates the elevation of objects; and the last determines the projection of solids.

Mr. Turner here thought it necessary to explain some of the principal elementary terms, such as the original plane or ground plan, that on which the spectator is supposed to stand; the original line, that is the intersection of the original plane with the picture; the point of sight, which in parallel perspective ought to be the centre of the picture, and the station point and vanishing lines. The centre of the picture, or point of sight, is the vanishing point of all lines perpendicular to the picture.

Perspective may be divided into rectilinear and curvilinear perspective, which last as it teaches to describe bodies more near to the form of the human figure, is of the most consequence to an artist. In order more clearly to explain this part of perspective the Professor proceeded to demonstrate the nature of conic sections, in doing which he showed that the section of a cone perpendicular to its axis forms a complete circle, but when inclined to its axis it forms an ellipse. Thus a circle if it is not parallel to the picture forms in a greater or less degree an ellipse, though not a true one.

Mr. Turner here demonstrated by a drawing the bad effect of perspective views of pillars ranged in a row parallel to the picture; for in proportion as each pillar increases in distance a greater proportion of its side is seen, so that by the addition of the front and side the more distant pillars have the appearance of being larger than those more near the eye, which has a bad effect. But this is entirely owing to a wrong choice of the point of distance; for in proportion as this distance is greater the more this disagreeable effect is diminished. However, Mr. Turner remarked that it might be relied upon that nothing would look bad that was in true perspective, and that the same objection might be made to basso-reliefs and architecture

which may be viewed on all sides and at all distances. Then why should the painter be restricted to one point of distance when there are so many to which he may have access?

In the third address of this year, when dealing with parallel perspective, Turner comments on Raphael. "Parallel perspective", said the lecturer, "though not perfectly concordant with nature, is very necessary to the student. Its use is warranted by the greatest masters in painting, though it is probable that no other method was known in the time of Raphael; otherwise, he might, in the cartoon of the *Draught of Fishes*, have blunted the edge of criticism by giving us foreshortened boats instead of making them with a line parallel with the bottom of the picture". Light and shade and reflections were considered in the concluding address of the season, and one of the examples shown by Turner was the drawing that now hangs at the Tate Gallery, No. CXCV, 177, *Glass Balls Partly Filled with Water*. The Professor, after comparing the reflections and the effects of light and shade in bright and in old and rusty armour, remarked that it had been said that water in a general sense was possessed of the same qualities as polished bodies, but that there were striking differences with regard to its colour, its motion, and its want of reflects. "Mr. Turner entered next into the different accidentalities of light and shadow in glass globes filled with liquids, which he demonstrated by some very beautiful drawings".

(To be continued.)

## ON THE PSYCHOSTASIS IN CHRISTIAN ART—II\* BY MARY PHILLIPS PERRY



ONE of the most marked examples in which a fully developed human figure occupies each pan of the balance occurs in Memline's celebrated altarpiece in the Marienkirche at Danzig [PLATE II, E]. Here in the centre foreground of the *Last Judgment* the warrior S. Michael weighs impassively two fully developed men. One kneels in devout confidence, the other struggles desperately. The calm Archangel emphasizes judgment on the struggling figure with the butt-end of his cross-headed staff. Here Memline with his characteristic aversion to ugliness avoids the fiendish side of his subject as much as he can. He admits no devils to the weighing. Where they usually swarm on their own ground, three only herd their prisoners in the distance. It would have been contrary to the spirit of the whole composition for a monstrous figure to appear so prominently in the foreground as in one of the pans of the scale. Judgment is registered with the expression of joy and despair

natural to the human body. I cannot agree with Dr. Jessen who seems to suppose that a separate soul is placed in each scale-pan,<sup>1</sup> and that they are being weighed one against the other. Neither can I accept a suggestion which has been made to me, that the figure of S. Michael should be regarded as treated *ex voto*, in the midst of a subject otherwise treated historically.

In the representation of the psychostasis there is for the most part no attempt to distinguish the sex of the figures weighed, yet occasionally such a distinction is found. In the 15th century Castile picture<sup>2</sup> [PLATE II, J], it will be seen that the standing figure with the long hair is evidently

<sup>1</sup> Jessen, P., *Die Darstellung des Weltgerichts bis auf Michelangelo*, 1883, p. 37. "Wie er mit der Linken die grosse Waage hält und mit leidigen Blickes das lange, strahlende Kreuzescepter gegen den Sünder zückt, welcher in der einproschnehlenden Schale wüst schreiend auf dem Rücken liegt, indes der Vertreter der Gerechten in der sinkenden Gegenschale verträumt kniet."

<sup>2</sup> The picture belongs to Sr. Don Jose Lazaro, and was exhibited at Herr Heinemann's galleries at Munich early in 1910. To the courtesy of these gentlemen we owe the present illustration.

\* The first part of this article appeared in November, 1912, pages 94, etc., of this volume.

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female.<sup>5</sup> The attitudes and expressions of the figures and their relative danger from the dragon show that the sinister pan, containing the female figure, is the pan of evil. The representation of S. Michael without wings is not very common, and the twisted cords of the sinister scale in this example are, so far as I know, unique. To represent evil deeds as a woman, good deeds as a man, is an arrangement which could be justified on the ground that it was usual to portray the angels, who are sexless spirits, in a shape that is male rather than female. The thought of an allegory borrowed from the Fall also suggests itself. But in a miniature by Raoul de Presles of a French manuscript<sup>6</sup> the position of the sexes is reversed, the figure in the scale of good has long hair, and is evidently intended for a woman. Such a diversity of treatment suggests that each artist expresses by his picture his personal estimate of woman.

In a tympanum of Chartres Cathedral, frogs are placed in the scale of evil deeds together with a grotesque head. This is no doubt in allusion to the unclean spirits like frogs referred to in the Apocalypse (xvi, 13, etc.). The ill deeds of the soul and the unclean spirits which he had encouraged are weighed together against his good deeds.

But the balance does not always contain the personified good and bad deeds. In many examples other objects are depicted in one or other of the pans, some rendering the representation more precisely didactic by referring to particular doctrines of the church. In certain examples of this kind the Dr. Jekyll is retained, and in others the Mr. Hyde. When the sharp contrast between the righteous and the devilish figure is thus withdrawn, the precise meaning to be attached to the remaining figure naturally becomes still more doubtful, and in some instances we may conclude that the Dr. Jekyll or Mr. Hyde, as the case may be, was intended to represent the soul itself.

The efficacy of sacramental grace in determining the inclination of the balance is portrayed in a tympanum at Bourges Cathedral [see PLATE G, facing page 101], where a chalice<sup>7</sup> is in the dexter scale, outweighing a monstrous head in the sinister. Similarly in a miniature of

a Latin Gospel at Wolfenbüttel, a chalice into which S. Michael pours the sacred blood is in one scale-pan weighed against an indistinct lump in the other.<sup>8</sup> In both instances the sin is vanquished by the power of the Blessed Sacrament.<sup>9</sup> A legend related of S. Lawrence furnishes a parallel incident, and is illustrated in the characteristic relief on the monument (1490) by Tylmann Riemenschneider to the Emperor Henry II and Kunegunde in the cathedral which they founded at Bamberg [PLATE I, D]. The Emperor Henry II of Germany was suspicious of the faithfulness of Kunegunde his wife. Upon his death a hermit saw a crowd of devils pass his cell hastening to the judgment of the Emperor, whose soul they wished to seize. The hermit soon saw them return, when they informed him that as soon as they had thrown into the balance the Emperor's suspicions and his other sins, S. Lawrence had intervened, and had placed in the opposite scale a golden chalice which had outweighed these. The legend goes on to explain that the chalice was that which the Emperor had given in honour of S. Lawrence to the church at Einsetten; consequently it may here symbolize his works of charity rather than sacramental grace.

In a tympanum of the cathedral of Amiens (13th century) [PLATE I, A] and in the retablo of the Annunciation (end of 15th century) at Lieuche, the balance is weighed down by a representation of a lamb, obviously the "Lamb of God, which taketh away the sin of the world".

A book or manuscript as the counterpoise of a figure is sometimes found. An example occurs in the mosaic (14th century) of the dome of the baptistry of S. Mark's, Venice. Christ in majesty, in the midst of the cherubim, is surrounded by the nine orders of angels, each distinguished by inscription. The angel representing the Dominations holds a balance [PLATE II, F], in the dexter pan of which is a human head, in the sinister five parchment rolls, which Ruskin interprets as the book of the Law.<sup>10</sup> The dexter scale outweighs the sinister, the good deeds being in excess of the demands of the law. If the figure labelled "Dominaciones" be intended for S. Michael, his representation as a Domination may be justified by the teaching of S. Dionysius, who states that the higher orders of angels include the attributes of the lower; thus S. Michael as chief of the angelic host may be represented with the attributes of any order.<sup>11</sup>

<sup>5</sup> Jessen (P.), *op. cit.*, p. 16.

<sup>6</sup> Cf. also so-called "Caisson" panel referred to below [Fig. 3.]

<sup>7</sup> Jacobus de Voragine, *Legenda Aurea*, August 10th.

<sup>8</sup> S. Mark's Rest, chap. IX, par. 157.

<sup>9</sup> In *Die Engel am französischen Grabmal*, etc., K. Escher in *Reperitorium für Kunstwissenschaft*, W. xxxv, Hft. 2, 1912, it is stated that François Ximenes in *Le Livre des Saints Anges* (12th cent.) asserts that the command of God passes from the Cherubim through the Seraphim, Thrones, Dominations, to the Princedoms, and that it is to this order that S. Michael belongs.

<sup>7</sup> Cf. retablo of S. Benoit, Bonson, Alpes Maritimes, in which S. Michael, overcoming a demon, weighs the figure of a man with uplifted hands against that of a woman with head bowed in despair.

<sup>8</sup> Bibliothèque Nationale, Paris, MSS. français 22,913, c. 1376, Michel (André), *Histoire de l'Art*, 1907, T<sup>me</sup> III, 1<sup>re</sup> Partie, p. 156.

<sup>9</sup> Monsieur Emile Mâle (*L'Art religieux du XIII<sup>e</sup> siècle en France*, 1910, c. vi, p. 438) sees this object as the lamp of a wise virgin, and his interpretation is that salvation depends upon vigilance. In shape it is very like the lamps of the wise and foolish virgins on the hoodmolds of the *Last Judgment* doorways at Rheims and Laon, but it is also similar to that of the goblet in a sculpture of Dives's feast (of earlier date) in the porch of the Church of Moissac, Tarn. Its similarity to a drinking vessel, together with the legend given above, and the existence of other examples of the type, point to the likelihood of its being a chalice.

*On the Psychostasis in Christian Art*

In a sculpture on the tower which is all that remains of a former church of S. Michael on Glastonbury Tor, the archangel is represented weighing a book in the heavier scale-pan, a devilish figure in the lighter. Here the book may stand for the Gospel or the Offices of the Church, whereby the evil of the soul is counterbalanced. But if this meaning is to be attached to the book which appears in one of the scale-pans in a judgment scene included in a painting of a *Dance of Death*, at the church of Le Bar, Var,<sup>11</sup> the emblem is inconsiderately chosen. Here in accordance with a ptois inscription<sup>12</sup> which speaks of the heavy weight of sin the book is in the lighter scale, so that its merit seems to have proved insufficient to outbalance the figure of evil in the heavier. The alternative suggests itself that here a book of the conscience is being weighed and falls short of the divine standard. A book actually described on its open pages "The boke of Consciens" is depicted instead of the more usual "Book of Life" (Rev. XX, 12) in a painting of the *Last Judgment* in Gloucester Cathedral. It occurs again in a fresco of the *Last Judgment* at the Cathedral of Albi, Tarn, where the dead rise from their graves each holding a book, obviously the individual record of their deeds, the book of conscience.

The millstone which is weighed in the sinister and lighter scale, against a figure in the dexter, by a S. Michael, painted on the wing of an altarpiece (16th century) in the Salvatorkirche at Nördlingen, Bavaria, is no doubt analogous with the millstone of the Gospels which was hanged about the neck of the offender.<sup>15</sup>

In the Royal Art Gallery at Augsburg, a picture of the Swabian School (c. 1495) depicts S. Michael weighing a stone in the lighter sinister scale against a figure in the dexter. The stone most probably is used as a symbol of the worthlessness of sin, of the dross of the soul, or it may merely be an emblem of the dead weight and burden of sin.

In a Bavarian wooden statue of the 15th century, belonging to Graf Hans Wilczek, a kneeling woman is in the lighter pan, whilst a devil, remarkable for its highly characterized form in the heavier pan, seizes a large rock, as though to hurl it at the woman.

A puzzling representation occurs in a sculpture in a spandrel of the south-east transept of Worcester Cathedral [PLATE I, B], where the dexter and lighter scale contains three round objects which, upon examination, reveal no distinctive feature; in the heavier, the sinister scale, which a devil is trying to depress, is a human head without expression of joy or of sorrow. In this case the exigencies of the spandrel have no doubt affected the arrangement of the design, particularly with regard to the inclination of the scale. From the precedent of the Augsburg painting, it may be argued that the round objects are intended for stones. Ample evidence is afforded in the Augsburg picture that the object in the scale was really meant to be a stone, since stones exactly similar are conspicuously painted lying on the ground. In the Worcester sculpture there is nothing to give definite support to this view, and it is quite as reasonable to suggest that here a soul is placed in one pan and is tested by means of weights in the other. Neither explanation logically accounts for the interference of a devil with the



FIGURE 1

heavier pan, but here again the question of design may have determined his position.

There are certain other representations which

<sup>12</sup> Another example of this type is described in F. C. Husenbeth's *Emblems of Saints*, as occurring in a bas-relief at Meran, Tyrol. Two men in one pan are weighed against a millstone in the other.

<sup>11</sup> *Bulletins des Comités historiques des arts et monuments—Archéologie et beaux-arts*, T. III, 1852. Henry (M.), *Peinture sur bois, Eglise paroissiale de Bar* (dep. Var).

<sup>12</sup> Si vō mourias ēs in sēs haver reparansa

Sensa doute alcũ haurias malahuransa.

Pêsas hi ben souvent, non fassas demouransa  
De un bon ben... (illegible)

De vos levar ben prest de tāt grāda pesansa.

*Op. cit.*, Henry (M.).



(A) DETAIL OF A TYMPANUM, AMIENS CATHEDRAL



(B) DECORATION OF SPANDREL, S.E. TRANSEPT, WORCESTER CATHEDRAL



(C) DETAIL OF THE WEST FRONT, SAINT-ÉTIENNE, ART 1



(D) DETAIL OF THE TOMB OF HEINRICH II AND KUNIGUNDE, BY CYLMANN RHEIMSCHMIDT, BAMBERG CATHEDRAL







(F) DETAIL OF "LAST JUDGMENT", BY HANS MEMLING, MARIENKIRCH, DÄNZIG



(E) DETAIL OF MOSAIC, CHAPEL OF BAPTISTRY, S. MARK, VENICE



(D) DETAIL OF FRESKO, ROOM OF THE BAPTIST, BY BENOZZO GOZZOLI, CATHEDRAL OF SAN PIERO



(G) DETAIL OF DIPTYCH, BY BERNARDO MARTINI (ZANALE), FRIZZONI-SALIS COLLECTION, BERGAMO



(I) WINGLESS S. MICHAEL, SCHOOL OF CUNEO, c. 1405, COLLECTION OF 1908 GOSPEL LAZARUS

## On the Psychostasis in Christian Art

lead one to suppose that sometimes the actual weighing of the soul by means of weights was contemplated, and not the comparative balancing of good against evil. On the cross of Monasterboice [see FIGURE 4, p. 102] a figure is in one scale whilst the other is portrayed without anything which is visible above the rim of the pan.<sup>14</sup> Presumably there must be a counterpoise, and a weight might well lie hidden within the scale.

A German 15th century woodcut [FIGURE 1], the inscriptions of which imply that it is a soul which is intended by the figure in the dexter pan, has in the sinister a round object which may be intended for a weight. It is, however, so slightly indicated that any certainty is impossible, and the suggestion may also be made that it represents the top of a chalice or of a ciborium, and is emblematic of the great grace of God freeing the soul from sin which is referred to in the words on the scroll over the central figure.

In the Torcello mosaic [see PLATE, F, facing page 101] neither pan has visible contents. Yet the attitudes of S. Michael and of the devils beside the scale make it apparent that the act of weighing in an "even balance" is represented in progress. If the mosaic be in its original design, the artist made no attempt to depict actions, and no doubt considered them to be hidden within the pans. An empty balance is held by S. Michael in a fresco of the *Last Judgment*, by Girolamo di Benvenuto, in the Chiesa dell' Osservanza, Siena; but here nothing indicates that the action of weighing is taking place; the balance is emblematic, and in the connexion amply sufficient.

The direct intervention of the Blessed Virgin, or of the Saints, in determining the fall of the balance is sometimes portrayed. In the painting of S. Michael with the balance in the church of South Leigh, Oxon, [see PLATE, D, facing page 101] the Virgin stands by the dexter scale, holding a rosary towards the occupant, as if to show that through the use of the devotions of the rosary the good outweighed the evil.<sup>15</sup> This picture recalls the legend<sup>16</sup> of the Blessed Virgin, in which a

<sup>14</sup> Cf. also the dexter panel of a triptych from Avila of the school of Gerard David, in the Cabot Collection at Barcelona, figured in Michel (André), *Histoire de l'Art*, 1911, T. IV, 2<sup>me</sup> partie, page 893. A kneeling figure is in the dexter scale, whilst a devil is clutching at the sinister, which is apparently empty.

<sup>15</sup> Cf. mural paintings at Lenham and Bexley. At Lenham the rosary is placed on the beam of the balance.

<sup>16</sup> *Legenda Aurea*, chap. on the Assumption. Cf. also a 13th-century sonnet, *Of the Last Judgment*, by Onesto di Boncina:

Upon that cruel season when our Lord  
Shall come to judge the world eternally.

When even the just shall fear the dreadful sword—  
The wicked crying "Where shall I cover me?"  
When no one angel in his presence stands  
That shall not be affrighted of that wrath,  
Except the Virgin Lady, she our guide;  
How shall I then escape, whom sin commands?  
Out and alas on me! There is no path,  
If in her prayers I be not justified.

Trans. by D. G. Rossetti.

monk of evil life is nevertheless very assiduous in the recitation of the "Ave Maria". After his death, angels and demons dispute for the possession of his soul, but the Virgin intercedes on the ground that he had never neglected to address her in prayer, and Christ therefore decided that the sinner might return to life in order that he might repent of his sins.

An example found in a fresco formerly at Bovey Tracey Church, Devon [see PLATE, B, Vol XXI, facing page 250] doubtless bore the impress of the legend of S. Thomas, who being absent at the Assumption of the Blessed Virgin, refused to believe it until our Lady dropped her girdle upon him from Heaven.<sup>17</sup> Other legends testify to a belief in the miraculous value of the clothing of the Virgin for the consolation of the faithful.<sup>18</sup> In this picture the end of the girdle which the Mater Misericordiae is holding towards it, falls into the scale of good deeds. In a wall-painting at Preston Church, Sussex [FIGURE 2] it is probably S. Margaret who stands by the dexter scale pulling the cords



FIGURE 2

downwards. The weighing is here depicted in conjunction with the legend of S. Margaret,<sup>19</sup> and apparently the chief reason for its representation in this connexion is to show the efficacy of that saint as intercessor.

In an old German woodcut<sup>20</sup> of the subject, Christ, the Blessed Virgin, a saint, and a religious are all portrayed by the dexter scale, as though using their united influence upon it. The abbreviations MC and AN inscribed below the pans have been rendered "mancipatio anime".

<sup>17</sup> *Legenda Aurea*, chap. on the Assumption (15 Aug.).

<sup>18</sup> As with the clothing of the Apostles, *Acts* xix, 11, 12.

<sup>19</sup> *Archæologia*, Vol. xxiii, Pl. xxvii.

<sup>20</sup> Figured and described *Revue Archéologique*, 1844. *Recherches sur l'origine des représentations figurées de la Psychostasie*—2<sup>me</sup> article. Maury (Alfred).

## On the Psychostasis in Christian Art

The symbol of weighing was used both with reference to the Last Judgment and to the particular judgment at the moment of death. In the example already noticed at Le Bar, which is associated with a Dance of Death, it is quite clear that the particular Judgment is in question, and it is the particular Judgment which is represented in a painting on wood which has been described erroneously as a *caisson* panel, and attributed (rashly) to Paolo Uccello [FIGURE 3].<sup>21</sup> In this the

glass of a window in the church of S. Etienne, Beauvais, where a devil is lifting the evil from the heavier scale, as though triumphantly claiming his own.

But there are examples, such as that already referred to, of the sculpture in the south-east transept of Worcester Cathedral [PLATE I, B], in which the downward inclination of the balance appears traceable to exigencies of the design which have obscured the question of the relative heaviness



FIGURE 3

weighing is enacted upon the arrival of the soul on the farther shore of the river of death, the classic Styx, or the Ocean of Dante's *Purgatorio* (Canto II). Reference is no doubt intended to the security to be obtained under the guidance of Holy Church, since a deacon saint presents the souls to S. Michael, and one pan of the balance contains the chalice.

The scene of the weighing is sometimes figured on sepulchral monuments, as in the work of Torrigiano on Henry VII's tomb at Westminster. Such instances symbolize the inevitable judgment to come, whether individual or final.

In examining the relative positions of the opposing pans of the balance it is found that in the majority of examples in which the weighing is represented as an incident of the scene of the Last Judgment, the scale of good deeds is the heavier, the soul is not "found wanting" in merit (Daniel V, 27). A few examples, generally of early date, show the beam of the balance<sup>22</sup> level, in accord with the text "Let me be weighed in an even balance, that God may know my integrity" (Job XXXI, 6), yet, even in connexion with the judgment, the preponderance of evil deeds is sometimes depicted. Such is the case in the 15th-century

of the contents of the pans. A miniature of S. Michael by Raoul de Presles (c. 1376)<sup>23</sup> in which the sinister scale is depressed, also illustrates this, the inclination of the beam of the balance in the same direction as the archangel's lance strengthens the design of the picture.

But when the weighing is depicted as an accessory to S. Michael's conflict with the dragon, the converse position obtains; in the majority of such instances the scale of good deeds is the higher; it is raised in order to set it out of the reach of the embodiment of evil which has menaced it, but although in the position of the lighter weight its escape from the dragon would in itself suggest that it is the scale of good. Possibly the popularity of the double-headed dragon in this connexion may in part be due to a desire to emphasize this thought by enforcing the contrast between the comparative security of the scale of good with the danger of that of evil. A fine example with a single-headed dragon is found in a diptych by Bernardo Martini in the Frizzoni-Salis collection at Bergamo [PLATE II, G]; a representation not entirely consistent occurs in a 13th-century manuscript [FIGURE 4].<sup>24</sup>

This type of representation in which S. Michael is engaged in active combat with the powers of evil is a synthetic picture containing elements which suggest the Judgment to come, the triumph of the Heavenly powers over evil, and the glorification of S. Michael; and it is not always clear to

<sup>21</sup> See above.

<sup>22</sup> Cf. also picture of Fiorenzo di Lorenzo at Perugia and Castile Picture [PLATE II, J].

<sup>23</sup> *Peintures primitives*, Artaud de Montor (A. F.), 1843, p. 45, and Pl. 47. It is highly questionable whether this be either from a "caisson," or by Paolo Uccello; it appears to be part of a predella.

<sup>24</sup> As at Torcello, Arles, and Chaldon, Kent. In the Doom at Wenham (Suffolk) the beam of the balance is level, but nevertheless the good seems to be intended to outweigh the evil, for the scale of good deeds hangs by considerably longer cords than that of evil deeds.

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which thought prominence was intended to be given. In the curious retablo of S. Michael, Mentone (1565), a work of slight artistic merit, the



FIGURE 4

artist Antoine Manchello was apparently desirous that in his picture the idea of the judgment should be emphasized. S. Michael, in renaissance armour, weighing, whilst trampling on a human-headed monster, whom he is about to transfix with his sword, forms the centre of the picture. Upon the hilt of the sword is the crucifix, indicating the power which directs the weapon, but possibly this may have been a later addition. Then certain details easily recognized as part of the tradition for the correct representation of the Last Judgment are introduced. In the clouds are amorini holding the symbols of the Passion. To the right of S. Michael stands S. John Baptist pointing upwards to the Crucifix, in the same attitude in which he is so often depicted pointing to the coming Christ in pictures of the Doom. The suggestion of Heaven and Hell is given by S. Peter, who stands on S. Michael's left, conspicuously displaying his keys. The association of these details with S. Michael gives prominence to his office of psychopomp, and leads to the conclusion that here it is pre-eminent as angel of the judgment that he is depicted.

Other examples indicate that they were executed for the glorification of the saint rather than in reference to his office at the Judgment. Such in particular are certain in which S. Michael is represented amongst various saints, each displaying the emblem by which he is distinguished. In the retablo of S. John Baptist, Gréolières (see Vol. XXI,

p. 152, PLATE II) S. Michael, overthrowing Satan, is depicted as the fitting complement of S. George killing the dragon, and the scales which the archangel holds are portrayed as part of his insignia. Although not belonging to the class of representations in which S. Michael with the dragon occurs, an example found in the retablo of S. Nicholas of Bari [PLATE II, H] is difficult to understand except as a glorification of S. Michael and All Angels. Here the figures in the scales are evidently intended for souls, as they resemble in every respect those in the care of the angels. The countenances of all the souls are calm and happy and suggest the security which they feel under the protection of their guardian angel.<sup>25</sup>

But to return to the general disposition of the balance, the good is usually weighed to the right of S. Michael. The right is the position of honour, and the dexter end of the altar is the place at which the gospel is read; this alone would render the right-hand scale the more suitable to contain the good. But here much is due to the association of the weighing with the representation of the Last Judgment in which the indication of the text "He shall set the sheep on his right hand, but the goats on the left" is closely followed. As a detail of the larger subject the good is naturally upon the right, and when the detail occurs alone, the tradition continues. Yet here again there are exceptions in which the good is placed in the left-hand scale-pan, but the reason for the change is often apparent when the position or surroundings of the particular example is considered. Thus at Saint Trophime, Arles, where the scene occupies a panel on the return of the west front [PLATE II, C] the position of good and evil deeds is reversed in order to allow the sculptor so to group his figures that S. Michael shall face outwards and the action be well in view. In the fresco formerly at Bovey Tracey, Devon, the artist's scheme of decoration required him to place the Mater Misericordiae to the left of S. Michael, therefore, in order to show the end of her girdle resting on the



FIGURE 5

<sup>25</sup> Cf. passage from the commendation of the departed in a Parisian Missale (1501).—"Adsit eis angelus testamenti tui Michael, et per manus sanctorum angelorum tuorum inter sanctos et electos tuos in sinu Abraham, Isaac, et Jacob, patriarcharum tuorum eas collocare digneris quatinus liberate de principibus tenebrarum." *Repertorium für Kunstwissenschaft*; loc. cit.

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scale of good, he was obliged to depict the figure emblematic of good deeds in the left-hand scale-pan.

In a 14th-century sculpture on a slab in Kildare Cathedral [FIGURE 5] the interference of a devil with the dexter scale may possibly result from the design. The artist having occupied much room in the display of the Archangel's sword has placed a devil in the vacant space beneath it, in order to balance the composition.

In the many examples which have been quoted there is always one psychopomp, and only one. But in a representation to be found at Padua<sup>26</sup> Guariento, a 14th-century artist, has depicted upon four panels, which apparently belong to one work, four angels each holding a balance. Other panels of the same composition are occupied with the

<sup>26</sup> In the Museo Bottacin attached to the Museo Civico.

various choirs of the heavenly host. The artist has departed from the usual tradition and deposes the weighing to the choir of Archangels, rather than to S. Michael, the chief of the angels.

Varied as is the detail of the representation of the weighing of the soul in Christian art, yet in the main the didactic purpose has been made clear with wonderful consistency. The variations which are found in the contents of the scale, for the most part, lend themselves to reasonable and obvious interpretations, and generally occur in more than one example, showing that they belong to a type, and are not due to the individual eccentricity of a single artist. It is probable that if sufficient examples were forthcoming it would be found that certain types belonged more particularly to certain districts, and constituted a local development.

## SOME HITHERTO UNKNOWN DRAWINGS BY INIGO JONES BY W. GRANT KEITH



JAMES GIBBS, at his death in 1754, bequeathed to the trustees of the Radcliffe Library in Oxford, his books, and a collection of architectural drawings. From this time until some ten years ago the bequest was housed in the Camera, which Gibbs regarded as his chief work. When the Radcliffe Library was transferred to its new quarters adjoining the University Museum, to make room for the ever-expanding Bodleian, the Gibbs collection was broken up. The drawings followed the Radcliffe collection into the new library, where they at present remain: while the books were taken over by the Bodleian authorities.

Up to the present time, these drawings have remained unedited, and it has hitherto generally been thought that they were wholly of Gibbs's own work. His work, it is true, forms the bulk of the collection, in which are preserved the originals for the plates of his "Book of Architecture", his "Rules for Drawing the Several Parts of Architecture", and the "Bibliotheca Radcliviana", as well as his original designs for the numerous works in architecture carried out by him. But besides his own designs, Gibbs formed a small collection of architectural engravings and drawings of a miscellaneous character. These in some instances have been bound up with his own work.

Recently, while going through the collection, I discovered in one of the volumes six drawings, four of which, beyond doubt, are by Inigo Jones, and the remaining two may, I think, be safely attributed to him. They are designs of great importance and interest, and have hitherto been quite unknown. With the permission of Dr. W. Hatchett Jackson, Radcliffe's librarian, I had them photographed, and they are reproduced here for the first time.

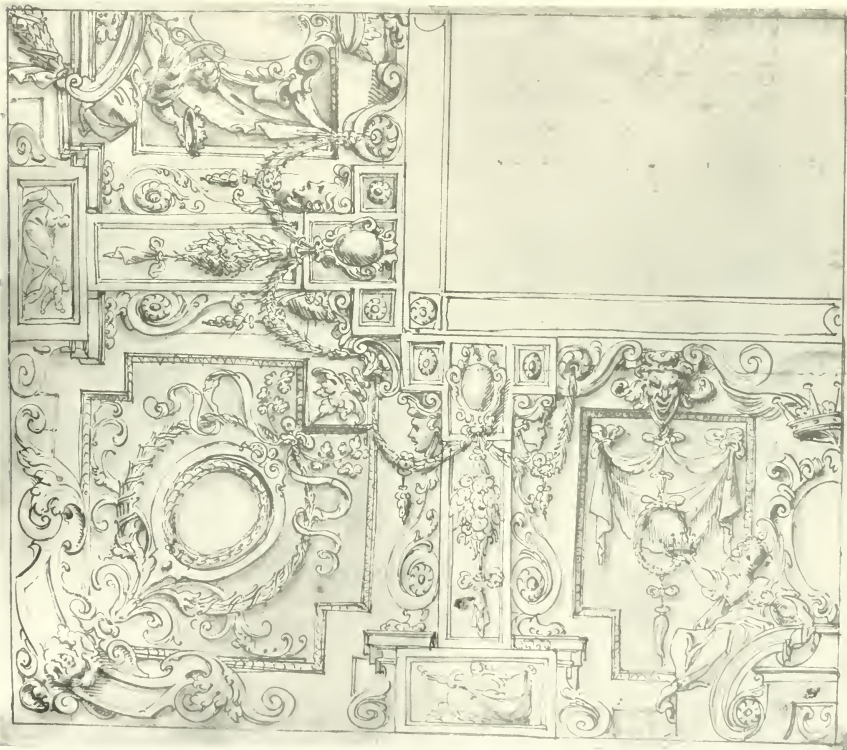
The six drawings are contained in a volume entitled "[P]latfond[s] a Ornement [d']Architecture]", of which they obviously did not originally form part. Three of them [PLATE I, B; II, D, and FIGURE 2] are mounted in this volume, while the others [PLATE I, A, and II, C, D] are loose. They are all executed in line and wash, and in several instances are brilliant specimens of Inigo Jones's virile draughtsmanship. In two cases only [PLATE I, B, and II, C] are there any notes upon the drawings, which may be shortly catalogued as follows:—

- Drawing No. 1 [PLATE I, B]. A ceiling design for Wilton. The drawing measures 314·319 by 269·87 mm. It is pasted down flat on one of the pages of the volume.
- " No. 2 [PLATE II, C]. Design for wall decoration at the Palace of Oatlands. The drawing measures 254·0 by 152·40 mm.
- " No. 3 [PLATE II, E]. Design for a carved panel. The drawing measures 304·794 by 84·650 mm.
- " No. 4 [PLATE I, A]. Part design for a frieze. The drawing measures 410·624 by 79·374 mm.
- " No. 5 [FIGURE 2]. Design for wainscoting. The drawing measures 269·87 by 161·92 mm.
- " No. 6 [PLATE II, D, and FIGURE 3]. Design for a cabinet. An elevation and plan. The elevation measures 304·794 by 178·32 mm.

The ceiling for Wilton [PLATE I, B], perhaps the most important of the six designs, is a fine example of Inigo Jones's mature style. This boldly executed drawing is an excellent illustration of his



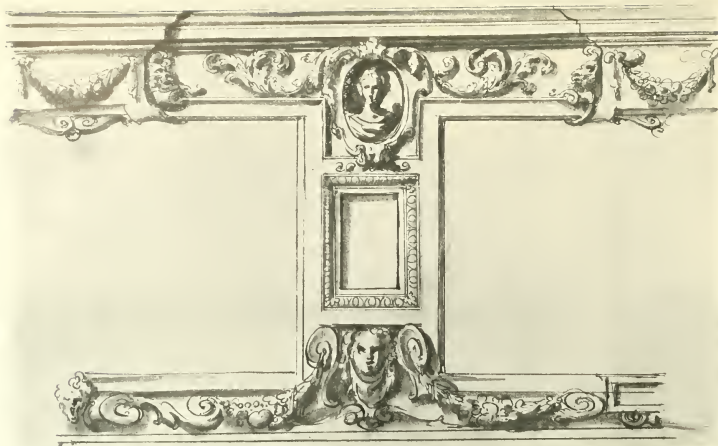
(A)



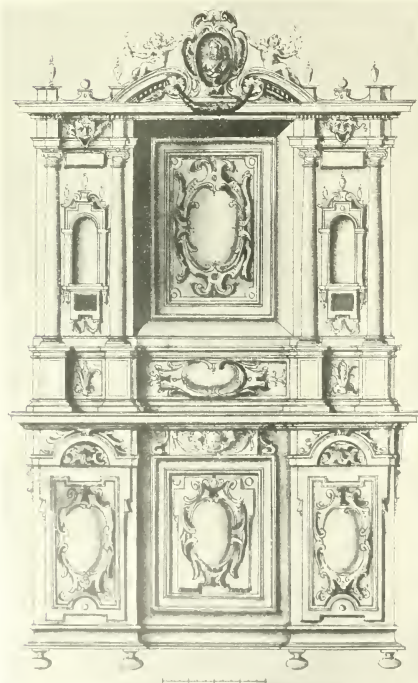
(B)



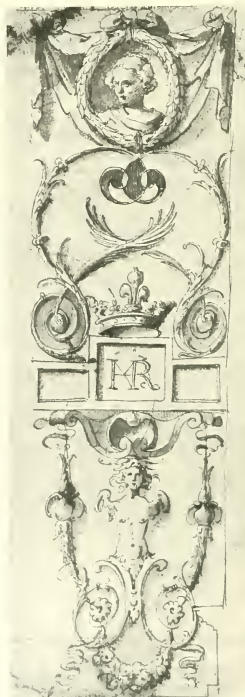




(C)



(D)



(E)

## Some Hitherto Unknown Drawings by Inigo Jones

disregard for the ruler and set-square. In one corner of the sheet is the following inscription, in the hand of John Webb, Jones's assistant: "for ye vault of ye Ceelings of ye Roomes East and West end Wilton 1649". Being in pencil, and therefore very indistinct, the writing does not come out very clearly in the reproduction. Apart from other reasons, this drawing is noteworthy as furnishing us with further proof, if further proof be needed, that Webb's share in Wilton simply consisted in carrying out his master's designs.

Inigo Jones's work at Wilton began after the destruction of the south front by fire about the year 1647. He was then commissioned by Philip, 4th Earl of Pembroke, to prepare plans for its rebuilding, and, although the south façade and interior are practically all that now remain of his work there, we have further evidence in this new drawing that his renovations extended to other parts of the building, for the design in question does not relate to any existing room. The Earl of Pembroke, to whom I submitted a print of the drawing, suggests that in all probability the ceiling was in one of the rooms on the west side, pulled down by James Wyatt between 1800 and 1812, and this theory seems to be borne out by Webb's note, already quoted. "The Destroyer", as Wyatt was aptly nicknamed by contemporary archaeologists, was responsible for extensive alterations at Wilton, and it was his "iron hand" that razed the "Holbein" porch. In his history of Wilton, Capt. Wilkinson states that "three fireplaces of the Jones period are now lying stored near the house".<sup>1</sup> They were removed by Wyatt in the course of his operations, and the ceiling, of which we now have the original design, may very well have been in one of the rooms from which these fireplaces were taken.

Authorities disagree as to the actual dates of Jones's work at Wilton. Aubrey gives the year 1647 as the date of the burning of the south front, but Captain Wilkinson, in his description of the house, puts it between the years 1630 and 1640. He further states that the rebuilding was completed in 1648, but on the evidence of the drawing under consideration, and of another design for a ceiling at Wilton preserved in the Burlington Devonshire Collection,<sup>2</sup> also dated 1649, it seems certain that the work was still proceeding in the latter year. The rebuilding at Wilton was among the last works in architectural design by Inigo Jones, and the interior of the south block with its magnificent suite of state rooms remains to-day as one of his finest conceptions. Besides the drawing in the Burlington-Devonshire Collection already mentioned, which is a design for the

ceiling of the "Cabinet Room", there are seven further ceiling designs for Wilton in the Worcester College Collection at Oxford. They are all from the hand of Inigo Jones.

The next three compositions [PLATES II, c and E, and I, A], all interesting decorative work, were designed for Queen Henrietta Maria, and therefore belong to one period: indeed I am strongly inclined to the opinion that they were for the same building, that is, for the Palace of Oatlands. The first [PLATE II, c], a design for wall panelling alone bears any notes. On its reverse side is the following description, written by Inigo Jones: "for the painting in oyle of the open wale with landscapes in the garden at Oatlands 1637 to bee a landskip only and no compartment". In the beautiful arabesque panel [PLATE II, E] it will be observed that Henrietta Maria's cipher, consisting of the letters H M R, surmounted by the royal crown, forms the centrepiece of the composition. Her cipher also appears in the frieze design [PLATE I, A], although this does not show very clearly in the reproduction. It will be seen within the wreath over the centre swag, where it has been roughly sketched in pencil, the intention being to substitute the queen's monogram for the ornamental bow-end which hangs down from the top of the wreath. The cipher in this instance is H M, and the crown is sketched in above. Another fact which seems to link up the three drawings is that on the back of each appears the same mark of identification. The following block [FIGURE I] is reproduced from a careful tracing made of this mark.

308 λμξ

FIGURE I

But it is the internal evidence provided by the designs themselves which seems most strongly to point to their connexion. The same feature, a woman's bust, occupies a prominent place in each of them. These busts are all alike in character, and, in two instances, indeed [PLATE II, C and E], there is a striking resemblance between the heads. The arrangement of the hair and dress in all three is almost identical.

In these designs it is interesting to observe Jones putting into practice the lessons in architecture learnt in Italy. For, in the notebook he had with him on his second journey, we find a page of memoranda on the manner in which architecture should be studied, and here, in the list of the "Partes" of architectural design, he had entered "anticke heads in shells".<sup>3</sup> The bust in E, it will be seen, is actually set in a shell.

The note on drawing No. 2 [PLATE II, C], already quoted, referring to the filling in of the

<sup>3</sup> MS, notebook of Inigo Jones in the possession of the Duke of Devonshire.

<sup>1</sup> Wilkinson (Capt. N. R.), *Wilton House Guide*. 8vo. Lond., 1908.

<sup>2</sup> Library of the Royal Institute of British Architects.

*Some Hitherto Unknown Drawings by Inigo Jones*

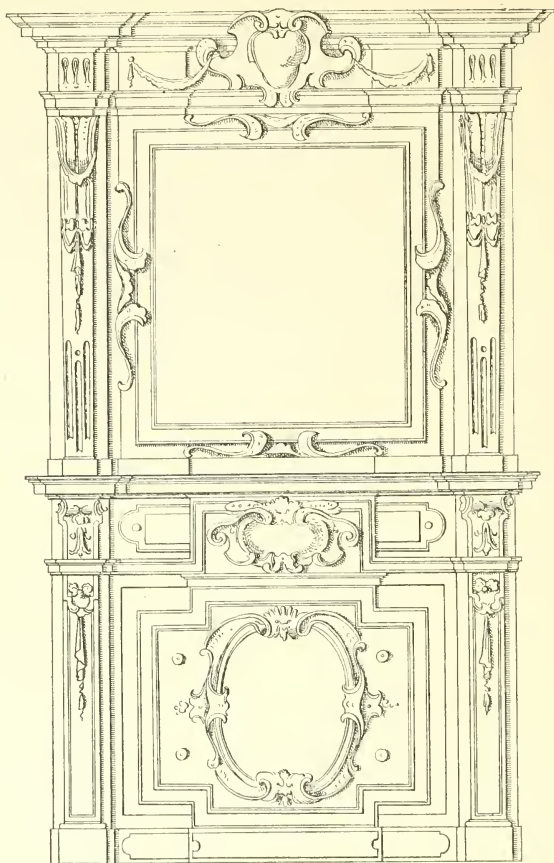


FIGURE 2

panels with wall paintings, is a very illuminating one, showing the complete control Jones had over the whole scheme of decoration. We have evidence in Gerbier's correspondence of the part

Jones took in choosing, ordering, and paying for the pictures collected for the king, and there is at least one instance of Gerbier writing to ask Jones for the exact measurements of "ye squares for

## Some Hitherto Unknown Drawings by Inigo Jones

which ye pictures are intended",<sup>4</sup> from which one may conclude that they formed an exact part of the architectural scheme.

Inigo Jones's work at Otlands extended through two reigns, and the palace must have contained many fine examples of his skill. One of the earliest records of his work as Surveyor to King James is an account<sup>5</sup> dated 1616-18, referring to new buildings erected here for Queen Anne. It was for Anne that he built the silkroom room. The palace, too, was a favourite residence of Queen Henrietta Maria, and was actually made over to her by Charles in 1627. It was almost entirely destroyed during the disruption, and at the present day only a few fragments of the Tudor palace remain. The drawings just considered and four sheets in the Burlington-Devonshire Collection, form the only evidence left to us of Inigo Jones's work at Otlands. Of the latter drawings, two are designs for a "Great gate" into the park, erected for Anne of Denmark, and the others are alternative designs for a chimney-piece and overmantel for Henrietta Maria, one being dated "for Otlands 1636".

The last two drawings, [FIGURE 2 and PLATE II, D] with its plan, FIGURE 3] although lacking any notes which can incontrovertibly identify them with Inigo Jones, seem certainly to bear all the marks of his authorship. The design *motifs* employed are common to much of his work, and in the earlier drawings in the Burlington-Devonshire Collection, the same characteristics of detail and draughtsmanship are observable. Both sheets bear the same watermark, and this, a bunch of grapes, is one of which there are similar examples in the paper Jones drew on. It should be noted also that these two drawings are inserted in successive pages in the volume containing them, where they are lightly attached by one edge. The drawings forming the original collection are, in the case of the smaller ones, inlaid, while the larger are carefully pasted down flat on the pages.

Drawing No. 5 [FIGURE 2], a design for wainscoting, is evidently of an earlier period than the preceding four. Being reproduced here as a line block much of its character has in consequence been lost. The original is shaded in wash. The design itself is very similar in detail to certain overmantels in the Burlington-Devonshire Collection, more particularly to one described by Jones as "for a chimney-piece of wainscott" for Somerset House, although the latter design is a rather more ornate one. From the careful execution and finish of the drawing (it is drawn to scale), one is inclined to think that this is a final

design for work actually to be carried out. The detail exhibits many of Jones's favourite *motifs*. This particular form of cartouche, and especially the acanthus bells, or husks, in the frieze of the upper portion, are ornaments constantly recurring in his work.

The sixth, and last, drawing [PLATE II, D, with FIGURE 3] is one of peculiar importance and interest

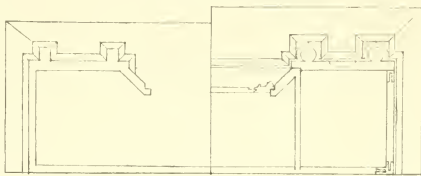


FIGURE 3

inasmuch as it supplies us for the first time with an example of Inigo Jones's work as a designer of furniture. There is, certainly, a rough sketch by him for a ceremonial chair, or throne, in the Burlington-Devonshire Collection, but this, evidently a masque accessory, cannot strictly be termed a true piece of furniture. This cabinet design, then, remains for the present unique as a specimen of his work in this direction.

The design, of very fine proportions, is treated on architectural lines, and apparently belongs to the same period as the previously considered drawing [FIGURE 2]. The same style of cartouche is used in both, and great similarity is shown between the two in other details of the ornament. The treatment of the upper portion of the cabinet is analogous in certain features to various overmantel designs from the same hand. The broken pediment with the cartouche in its centre supported by *amorini* was a favourite theme with Inigo Jones, and there is a study by him for an overmantel in the Burlington-Devonshire Collection which is strongly reminiscent of this cabinet design. The centre of the cartouche, in the present instance, instead of being designed as a panel for heraldic decoration, as is perhaps more usual, is sunk, and contains a bust, an ornamental feature appearing in the three compositions for Otlands [PLATE I, A, and PLATE II, C and E]. For the purposes of reproduction the plan of the cabinet has had to be separated from the elevation [see FIGURE 3].

As the note on the drawing of the wall panelling at Otlands illustrates to what extent Jones was concerned with the arrangement of the pictures used in his decorative schemes, this cabinet design is valuable as showing that the furniture which was to occupy his interiors also came in for

<sup>4</sup> Sainsbury's *Sir P. P. Rubens*. 8vo. Lond., 1859.  
<sup>5</sup> R.O., Declared Accounts, Audit Office, Works, Bundle 2487, Roll 350.

## Some Hitherto Unknown Drawings by Inigo Jones

consideration. It seems more than probable that in his houses of importance Jones must have had a controlling hand in the design of the furniture, of the chief pieces at any rate. That Jones recognized that furniture had a place in the architectural scheme we have proof in the notebook already quoted, for at the end of some notes on composition he writes the following: "where within the [dwellings?] yoused by the ansients the varied and composed ornaments both of the house yt sealf and the movables within yt ar most commendable". That he applied his knowledge and appreciation of the classic examples in his own work we can have no reason to doubt.

In his capacity of Surveyor to the King, Jones was responsible for the furnishing of the royal houses under his control, and references to this part of his duties are to be found in contemporary correspondence. From a letter, written by John Chamberlain, from London, in 1616, to Sir Dudley Carleton, giving news of a progress contemplated by King James, and describing the incidental preparations, I extract the following: "and from hence many things are sent but specially a paire of organs that cost above 400 li besides all manner of furniture for a chappell (w<sup>ch</sup> Inigo Jones tells me he hath the charge of) w<sup>ch</sup> pictures of the Apostles . . ." <sup>6</sup> Mr.

<sup>6</sup> S. P. Dom., LXXXIX, 67.

Horne, who quotes this letter in his essay <sup>7</sup> on Inigo Jones, suggests that in all probability the furniture alluded to had been made from his designs.

In his preface to the catalogue of the exhibition of furniture at Bethnal Green, in 1896, the late J. H. Pollen discusses the question of the influence which Inigo Jones had on the development of English furniture design, and, in fact, attributes to him, on the evidence of style alone, some of the furniture then on exhibition. He instances, among other pieces, a hall chair from Ford Abbey. These attributions, however, he qualifies by the following remark: "What hand Jones may have had in designing cabinets, chairs, and other furniture cannot be authoritatively decided without more documentary evidence". For the same reason, apparently, Mr. F. S. Robinson, <sup>8</sup> in his chapter on the renaissance in English furniture, while admitting the certain influence of Inigo Jones, seems to be doubtful that he can be described as a designer of furniture. Here, then, in this newly found drawing have we not the looked for evidence, which affords us further proof of Jones's versatility?

<sup>7</sup> H. P. Horne, *An Essay in the Life of Inigo Jones, Architect, The Hobby Horse*, 1893, p. 70.

<sup>8</sup> F. S. Robinson, *English Furniture*. 8vo. Lond., 1905.

## POST-IMPRESSIONISM AND ÆSTHETICS BY CLIVE BELL

**I**N discussing æsthetics the first question to be asked is: "How do we distinguish works of art from all other objects?" If it be conceded that the characteristic of a work of art is its power of raising a peculiar emotion, called æsthetic, we can pass forthwith to the fundamental problem and inquire, "What quality is common to all objects that do raise it?" Clearly, the answer of each to this question will depend upon his particular æsthetic experience, for each will seek this quality only in those objects that have moved him. Unless they have done so, he will not rate them works of art, for a man can be sure of the nature of no one's feelings except his own. One who was moved exclusively by red objects would conclude that redness was an essential quality in a work of art; nor would he have any certain means of discovering whether the emotions of others for blue objects were precisely the same as his for red. I lay some stress on this small point to escape an imputation of arrogance. In elaborating a theory of æsthetics my only data are my own æsthetic experiences. Since I am seeking a quality common to works that move me, I should merely court disaster by considering those that do not. The degree in which my conclusions commend themselves to

others will depend upon the degree in which my experience tallies with theirs. A good critic can make me see in a picture what I had formerly overlooked, but if what he makes me see still leaves me cold, there is no way of forcing my æsthetic emotions. The doctrine that about tastes there is no disputing is no novelty; and, ultimately, all systems of æsthetics must be based on the tastes of the individuals who devise them. Nevertheless, if, after examining a number of works about the excellence of which there is general agreement, we find some quality common to all and absent from none, we shall have gone a good way towards formulating, if not a true, at least an acceptable, æsthetic hypothesis. In this essay, having discovered such a quality in a number of old and universally admired works, I shall attempt to show that it is the same quality that moves me in certain modern and more disputable achievements.

Sensitive people seem to agree that there is a peculiar emotion provoked by successful works of art. I do not mean, of course, that all such works provoke the same emotion. On the contrary, every work produces a different emotion. But all these emotions are recognizably the same in kind. So far, at any rate, opinion is not much

## Post-Impressionism and *Æsthetics*

divided: that there is a particular kind of emotion provoked by works of visual art, and that this emotion is provoked by every kind of visual art, by pictures, sculpture, buildings, pots, carvings, textiles, etc., etc., is not disputed, I think, by anyone capable of feeling it.

Now, fixing my attention on painting and sculpture, the two kinds of visual art with which I am immediately concerned, I find this peculiar emotion stimulated in me, in varying degrees, by works of all ages and all countries: and, fixing it on what is rather arbitrarily called modern European painting, by which is meant, I gather from the historians, almost anything painted anywhere in the West and Centre of Europe since 1150, I find it stimulated by many French, Italian and Spanish primitives, by Giotto, by Piero della Francesca and by Nicolas Poussin intensely; moderately by a small percentage of the others; hardly at all by the mass—until I come to the Post-Impressionists. Amongst the Post-Impressionists I find one giant who moves me supremely, Cézanne; several masters who stir my æsthetic emotions considerably; many good artists who stir them; and, of course, many camp-followers whose works, not stirring them at all, cannot, on my hypothesis, be reckoned art. For it is just this power of raising æsthetic emotion that makes a thing a work of art. And to discover the quality common to all works that raise it is, I conceive, the problem of æsthetics.

There is, then, a peculiar emotion provoked by some quality common to all works of visual art. This quality is the essential quality. It is often found in company with other qualities, no doubt; but they are adventitious, it is essential. Without it a work of art cannot exist; and no work that possesses it, in the least degree, is altogether worthless. Such a quality there must be; otherwise our classification of certain objects as works of art is senseless. Either all works of art have something in common, or, when we speak of "works of art" we gibber. What is this quality? What quality is shared by all works that stir our æsthetic emotions? What quality is common to S. Sophia and the windows at Chartres, Mexican sculpture, a Persian bowl, Chinese carpets, Giotto's frescoes at Padua, the masterpieces of Poussin, of Cézanne, and of Henri Matisse? Only one answer seems possible—significant form. In each, forms and the relations of forms stir our æsthetic emotions. Form is the one quality common to all works of visual art.

At this point one cannot suppress an irrelevant query: "Why are we so profoundly moved by forms related in a particular way?" The question is extremely interesting, but irrelevant to æsthetics. If, later, I make an attempt to answer it, I shall do so by way of postscript and not

under the impression that I am rounding off my theory. For a discussion of æsthetics it need be agreed only that forms arranged and combined according to certain unknown and mysterious laws do move us profoundly, and that it is the business of an artist so to combine and arrange them that they shall move us. These moving combinations and arrangements I have called, for the sake of convenience, and for the reason that will appear hereafter, significant form.

My hypothesis has at least one merit denied to many more famous and more striking—it does help to explain things. We are all familiar with pictures that interest us, that excite our admiration, but do not move us as works of art. To this class belongs what I call "Descriptive Painting", that is, painting in which forms are used not as objects of emotion but as means of suggesting emotion or conveying information. Portraits of psychological and historical value, topographical works, pictures that tell stories and suggest situations, illustrations of all sorts, belong to this class. That we all recognize this distinction is clear; for who has not said that such and such a drawing was excellent as illustration, but as a work of art worthless? Of course, many descriptive pictures possess, amongst other qualities, formal significance, and are therefore works of art; but many more do not. They interest us; they may move us, too, in a hundred different ways, but they do not move us æsthetically. According to my hypothesis, they are not works of art. They leave untouched our æsthetic emotions because it is not their forms, but the ideas or information suggested or conveyed by their forms, that affect us.

The latest works of Picasso (*Buffalo Bill, Tête d'homme, Le Bouillon Kub*) leave me cold. I suspect them of being descriptive, of using form as the Royal Academicians use it, to convey information and ideas. I suspect Picasso of having come for a moment under the spell of the Futurists. The theories of the Futurists have nothing whatever to do with plastic art. A Futurist picture aims at presenting in line and colour the chaos of the mind at a particular moment; its forms are not intended to promote æsthetic emotion, but to convey information. These forms, by the way, whatever may be the nature of the ideas they suggest, are themselves anything but revolutionary. In such Futurist pictures as I have seen—I except those of Severini—the drawing, wherever the painter has been so indiscreet as to leave it visible, is in that curiously soft and common convention brought into fashion by Besnard some thirty years ago, and much affected by Beaux-Arts students ever since. As works of art the Futurist pictures are negligible. But they are not to be judged as works of art. A good Futurist picture would succeed as a good piece of psychology succeeds; it would reveal,

## *Post-Impressionism and Æsthetics*

through line and colour, the complexities of an interesting state of mind. If Futurist pictures seem to fail, we must seek an explanation, not in a lack of plastic qualities that they never were intended to possess, but rather in the minds the states of which they are intended to reveal.

Most people who care much about art find that of the work that moves them most the greater part is what is called "primitive". Of course there are bad primitives. For instance, I remember going, full of enthusiasm, to see one of the earliest Romanesque churches in Poitiers (Notre-Dame-la-Grande) and finding it as ill-proportioned, over-decorated, coarse, fat and heavy as any better-class building by one of those highly civilized architects who flourished a thousand years earlier or eight hundred later. But such exceptions are rare. As a rule primitive art is good—and here again my hypothesis is helpful,—for, as a rule, it is also free from descriptive qualities. In primitive art you will find no accurate representation; you will find only significant form. Yet no other art moves us so profoundly. Whether we consider Sumerian sculpture or pre-dynastic Egyptian art, or archaic Greek, or the T'ang masterpieces, or those early Japanese works of which we had the luck to see a few superb examples (especially two wooden Bodhisattvas) at the Shepherd's Bush Exhibition in 1910, or whether, coming nearer home, we consider the primitive Byzantine art of the 6th century and its primitive developments amongst the Western barbarians, or, turning far afield, we consider that mysterious and majestic art that flourished in central and south America before the coming of the white men, in every case we observe three common characteristics,—absence of representation, absence of technical swagger, sublimely impressive form. Nor is it hard to discover the connexion between these three. Formal significance is incompatible with exact representation and ostentatious cunning.

Naturally, it is said that if there is little representation and less saltimbancery in primitive art, that is because the primitives were unable to catch a likeness or cut intellectual capers. The contention is beside the point. There is truth in it no doubt, though, were I a critic who desired to impress by a display of knowledge, I should be more cautious about urging it than such people generally are. For to suppose that the Byzantine masters wanted skill, or could not have created an illusion had they wished to do so, seems to imply ignorance of the amazingly dexterous realism of the few notoriously bad works of that age. Very often, I fear, the misrepresentations of the primitives must be attributed to what the critics call "wilful distortion." Be that as it may, the point is that, either from want of skill or want of will, primitives neither create illusions,

nor make display of extravagant accomplishment, but concentrate their energies on the one thing needful—the creation of form. Thus have they created the finest works of art that we possess.

By the light of my hypothesis it seems to me possible to read more clearly than before the history of art, and see in that history the place of Post-Impressionism. Primitives produce art because they must: they have no other motive than a passionate desire to express their sense of form. Untempted, or incompetent, to create illusions, they devote themselves entirely to the creation of form. Presently, however, the artist is joined by a patron and a public, and soon there grows up a demand for "speaking likenesses". While the gross herd still clamour for likeness, the choicer spirits begin to affect an admiration for cleverness and skill. The end is now in sight. In Europe we watch art sinking, by slow degrees, from the thrilling design of Ravenna to the tedious portraiture of Holland, while the grand proportion of Romanesque and Norman architecture becomes Gothic juggling in stone and glass. Before the high noon of the renaissance art was almost extinct. Only nice illusionists and masters of craft abounded. That was the moment for a Post-Impressionist revival.

For various reasons, not to be set out here, there was no revolution. The tradition of art remained comatose. Here and there a great genius appeared and wrestled with the coils of convention and created significant form. Nicolas Poussin, Claude, El Greco, Chardin, Cotman; these men move as Giotto and Cézanne move. But the bulk of those who flourished between the high renaissance and the Post-Impressionist movement may be divided into two classes, virtuosi and dunces. The clever fellows, who might perhaps have produced a little art if painting had not absorbed all their energies, were for ever setting themselves technical acrostics and solving them. The dunces continued to elaborate chromophotographs, and continue.

Like all sound revolutions, Post-Impressionism is nothing more than a return to first principles. Into a world where the painter was expected to be either a photographer or an acrobat burst the Post-Impressionist claiming that above all things he should be an artist. Never mind, said he, about representation or accomplishment, mind about creating significant form, mind about art. Creating a work of art is so tremendous a business that it leaves no leisure for catching a likeness or displaying address. Every sacrifice made to representation is something stolen from art. Far from being the insolent kind of revolution it is vulgarly supposed to be, Post-Impressionism is, in fact, a return, not, indeed, to any particular tradition of painting, but to the great tradition of plastic art.

## *Post-Impressionism and Aesthetics*

It sets before every artist the ideal set before themselves by the Primitives, an ideal which, since the 12th century, has been cherished only by exceptional men of genius. Post-Impressionism is nothing but the reassertion of the first commandment of art—Thou shalt create form. By this assertion it shakes hands across the ages with the Byzantine primitives and with every vital movement that has struggled into existence since the arts began.

Post-Impressionism is not a matter of technique. Certainly, Cézanne invented a technique, admirably suited to his purpose, which has been adopted and elaborated, more or less, by the majority of his followers. The important thing about a picture, however, is not how it is painted, but whether it provokes æsthetic emotion. Essentially a good Post-Impressionist picture resembles all other good works of art, and only differs from some, superficially, by a conscious and deliberate rejection of those technical and sentimental irrelevancies that have been imposed on painting by a bad tradition. This becomes obvious when one visits an exhibition such as the Salon d'Automne or Les Indépendants, where there are hundreds of pictures in the Post-Impressionist manner many of which are quite worthless. These, one realizes, are bad in precisely the same way as any other picture is bad; their forms are insignificant and compel no æsthetic reaction. In truth, it was an unfortunate necessity that obliged us to speak of "Post-Impressionist pictures", and now, I think, the moment is at hand when we shall be able to return to the older and more adequate nomenclature and speak of good pictures and bad. Only we must not forget that the great movement of which Cézanne is the earliest manifestation, and which has borne so amazing a crop of creative art, owes much, if not everything, to the liberating and revolutionary doctrines of Post-Impressionism.

The silliest things said about the pictures at the Grafton Gallery are said by people who regard Post-Impressionism as an isolated movement, whereas, in fact, it takes its place as part of one of those huge curves into which we can divide the spiritual history of mankind. I believe it to be the first upward stroke in a new curve to which it will stand in the same relation as 6th-century Byzantine art stands to the old. We may compare Post-Impressionism with that vital spirit which, towards the end of the 5th century, flickered into life amidst the ruins of Græco-Roman realism. Post-Impressionism has a great future; but when that future is present Cézanne and Matisse will no longer be called Post-Impressionists. They will be the primitive masters of a movement destined to be as vast, perhaps, as that which lies between Cézanne and the masters of S. Vitale.

Post-Impressionism is accused of being a nega-

tive and destructive creed. In art no creed is healthy that is anything else. You cannot give men genius; you can only give them freedom—freedom from superstition. Post-Impressionism can no more make good artists than good laws can make good men. Doubtless, with its increasing popularity, an annually increasing horde of incapable painters will employ the so-called "Post-Impressionist technique" for presenting insignificant patterns and recounting foolish anecdotes. Their pictures will be dubbed "Post-Impressionist"; but only by gross injustice will they be excluded from Burlington House. Post-Impressionism is no specific against human folly and incompetence. All it can do for painters is to bring before them the claims of art. To the man of genius and to the student of talent it can say, "Don't waste your time and energy on things that don't matter: concentrate on what does". Only thus can either give the best that is in him. Formerly because both felt bound to strike a compromise between art and what the public had been taught to expect, the work of one was grievously disfigured, that of the other ruined. Tradition ordered the painter to be photographer, acrobat, archaeologist, and litterateur: Post-Impressionism invites him to become an artist.

So much for Post-Impressionism and Aesthetics. May I, now, take leave, for a moment, of solid ground and venture a short flight of hazardous speculation? There remains the metaphysical question. Why do certain arrangements and combinations of form move us so strangely? For æsthetics it suffices that they do move us; to all further inquiry of the tedious and stupid it can be replied that, however queer these things may be, they are no queerer than anything else in this incredibly queer universe. But to those for whom my æsthetic theory seems to open a vista of possibilities I willingly offer, for what they are worth, my dreams.

The wisest philosophers of all ages have believed in the existence of a reality of which the physical universe is but the appearance; and even modern men of science are beginning to see that no other hypothesis will explain many of those things that most need explanation. Let us suppose, then, that behind the world of appearance lies a world of reality. Consider art. Consider music and visual art, both of which depend for their effect on pure form. One by combinations and arrangements of sounds, the other by lines and masses, both purely by form, provoke emotions that exalt us to a peculiar state of mind. We are transported to a fabulous and unfamiliar world with laws and logic of its own, where certain combinations and relations are perceived to be right and necessary, although by the rules of the world we have left they are nothing of the so-t. We bow to

## Post-Impressionism and Aesthetics

a new order because we are inhabiting a new universe. As the saying goes, we have been carried out of ourselves. Whither have we been carried?

I believe we have been carried into the world of reality. Form is the bridge between two worlds. When the artist contemplates objects or visualizes his own conceptions he beholds form and behind form reality. Only in form can he express and communicate the emotion that he feels. It is because his forms express this emotion that they are significant; because they fit and envelop it they are coherent; because they communicate it they exalt us to ecstasy. Form is the boat in which artists ferry us to the shores of another world.

### ROGER VAN DER WEYDEN—II

BY A. J. WAUTERS\*

**T**HE SO-CALLED MADONNA OF THE MEDICI.—The altar-piece of the Smerent des Arbalétriers mentioned by Molanus, and the altar-piece of Pope Martin V mentioned by Ponz are not, as I think, the only paintings of Roger van der Weyden's Louvain period which have come down to us. If the Pope's altar-piece may reasonably be connected with the founding of the University, there are no less valid arguments for connecting with that event also the *Virgin surrounded by Saints* of the Städel Institut, which would thus date from the following year, 1426. This picture [PLATE] was discovered in Pisa in 1833, in the possession of a certain Professor Rossini, from whom it passed into the Städel collection. The earliest description of it known to me occurs in "Le Messager des Sciences et des Arts" for the year 1838, in an article by an anonymous writer who still calls the painter "Roger of Bruges". The present reproduction of the picture dispenses me from repeating those passages of former descriptions which are not relevant to my purpose. It is sufficient to note that the anonymous writer says:—

... to the left of the spectator are the figures of S. Peter and S. John, the patrons of two persons standing on the right, in whom may be recognized the features of Pietro and Giovanni de' Medici.<sup>1</sup>

This obviously erroneous description of figures wearing the aureole was soon corrected. Passavant writing in the "Kunstblatt" of 1841 states correctly that the figures on the right represent S.S. Cosmas and Damian, patrons of physicians

There is an experience common to children and not unknown, I think, to men and women. We come upon some scene or object, a tree, a field, a wall, a landscape, and, suddenly, we find ourselves in that world to which great art transports us. The scene or object before us is charged with an extraordinary significance, we, ourselves, are filled with an unreasonable delight. I am persuaded that at such moments we see things as great artists see them. Our vision is disinterested: we see things as ends instead of thinking of them as means. Therefore we see them as pure forms related on terms of equality with other forms. For a moment the world has become a work of art: we see it as form; and behind form we catch a glimpse of reality.

and surgeons and also of the Medici; he continues:

On the plinth are three escutcheons, the centre shield bearing the arms of Florence, a red fleur-de-lys on a white field, while the arms on the side shields (perhaps those of the Medici) have disappeared and nothing is left but the white ground. The picture comes from the collection of Professor Rossini of Pisa, according to whose information it seems certain that it was painted by order of Pietro and Giovanni de' Medici, who lived—Pietro from 1416 to 1450—and Giovanni from 1420 to 1463. . . . It has been stated (in "Le Messager des Sciences, &c.", 1838, p. 113) that the heads of the S. Cosmas and S. Damian are portraits of the two Medici just mentioned, but this is an error, for they bear no resemblance to them whatever; the heads are very expressive, and perhaps represent two doctors attached to the Medici family.<sup>2</sup>

Passavant's description raises fresh objections; these concern the shields on the stone plinth on which the Virgin and saints are placed. I have examined them recently and think that I can certify, contrary to Passavant's statement, that the side shields have not been repainted and were never blazoned. Perhaps they were intended for blazoning, but as they stand they merely show an even white grounding edged with a gold line. As to the centre shield, it bears *argent*, a fleur-de-lys *florentin*, *gules*.

In spite of Passavant's corrections concerning the S.S. Cosmas and Damian, the theory continued to prevail that the figures represent the features of Pietro and Giovanni de' Medici, and that the picture was painted for them. Crowe and Cavalcaselle repeat the theory:

It is even said that the faces of the S. Cosmas and S. Damian are portraits of Pietro and Giovanni de' Medici: the arms of their family are emblazoned in an escutcheon.<sup>3</sup>

The joint authors here fall into the strange error of calling the arms of Florence with the red fleur-de-lys the arms of the Medici, whereas in the 15th century the Medici bore, *or*, 6 *torseaux*

\* Translated for the author from the French. The first part of this article appeared in November, 1912, pages 75, etc., of the present volume. The panel reproduced on page 77 was formerly in the possession of Mr. Lionel Harris, of the Spanish Art Gallery, from whom it passed to Messrs. Duveen Brothers.

<sup>1</sup> Notice sur un tableau de Roger de Bruges au Musée de Francfort, p. 113.

<sup>2</sup> Kunstblatt, 1841, p. 19 translated in Le Messager des Sciences et des Arts, Gand, 1841, p. 313.

<sup>3</sup> Les anciens peintres flamands, Bruxelles, 1862, t. 1, p. 165.

(red roundlets) 3, 2 and 1. Henri Hymans repeated the mistake from pure inattention; he says that the picture is decorated with the Medici coat of arms.<sup>4</sup>

Thus Professor Rossini's vague information, emended by Dr. Passavant, has continued increasing in strength and stability owing to the support of writers who carry weight in the history of Flemish painting. The theory has thus flourished for three-quarters of a century in spite of its weakness, and is fast becoming an established fact which it may already seem rash to dispute.

Among the variants of the initial hypothesis Eugène Muntz's<sup>5</sup> is perhaps the most plausible. He suggests that when Roger was making his tour in Italy in 1449 and 1450, and passed through Florence, he would have been received there as graciously as he was at Ferrara; that Cosmo de' Medici, the Gonfaloniere of the Republic, might have ordered a picture from him; and that it is Cosmo who figures in the foreground as S. Cosmas. This combination would be further supported by the introduction of the arms of the City of Florence into the picture.

But is the presence of S. Cosmas sufficient evidence that Cosmo the elder enters into the question at all? And must a field *argent* charged with a fleur-de-lys *gules* necessarily signify Florence? We ought to distrust hypotheses which do not rest on any text and only open enticing possibilities. The other arguments on which this conjecture is based are equally fragile and ill-founded. To start with, what is the historic value of the "information" possessed by Professor Rossini? Do we know its source? We have no reason for supposing that Pietro and Giovanni would combine together to commission a small picture. At any rate, even if they did, it is evident that their own arms and not the Florentines' would have appeared on it. It is an historical fact, established by a hundred examples, that when a patron commissioned a picture either for himself or for some religious or civil edifice, the fact was commemorated by his own arms. If Pietro and Giovanni de' Medici had ordered the painting, as has been supposed, their six torseaux on the gold field would appear in the escutcheon and not the red fleur-de-lys on the white field. It is nearly certain that the coat which we do see is the coat of a family and not of a town.

As to the version of the story which attributes to SS. Cosmas and Damian the physiognomies of Pietro and Giovanni de' Medici, that is contradicted by their medals and busts. In short, it seems that if the two saints personified Florentines at all, they would not be attired in Netherlands costumes. It is scarcely possible to suppose

that an artist portraying the Medici who made Florence the capital of taste and the arbiter of Italy by their high position, their magnificence and their love of the arts and sciences, would have conceived the bizarre idea of representing them in the livery of petty Brabant leeches, one carrying a medical spoon and reticule, and the other a urinal and an apothecary's prescription. It is too improbable, and we put less and less trust in information derived from an unspecified source, which asserts that this picture was painted on commission for the Medici. There remains the shield, *argent*, a fleur-de-lys *florenté*, *gules*. We shall see that this device, even *florenté*, was not the exclusive apanage of the City of Florence.

I have already referred to the fact that the papal bull for the erection of the University of Louvain was dated the 9th of December, 1425. The "écolâtre" Guillaume Neefs, after having successfully carried out his mission to Pope Martin V, returned to Louvain on the 25th of the following April, and by the 20th of June the Magistrate had already nominated the Commission charged with the organization of the new foundation. On the 18th of August, Edmond Dyster, secretary to Jean IV, Duke of Brabant, obtained the Duke's signature to the letters patent for the execution of the bull, and arrived himself at Louvain to make formal delivery of the document to the Magistrate, whose guest he was for the occasion. The local arrangements were made with equal expedition. The Faculties of Medicine and of Law were installed in a mansion of the rue de la Monnaie, placed at their disposal on generous terms by its owner, Jean van Rode, a rich and influential citizen belonging to one of the seven families from which the magistrates of the town had been drawn for five centuries. The solemn installation of the university took place in the Collegiate Church of Saint Pierre on the 7th of September, 1426, in the presence of the Duke's delegates, the magistrates, the prelates sitting in the Council of Brabant, and the Chapter of Saint-Pierre. It is with these events that I connect the production of the Staedel picture, painted by Maître Roger van der Weyden, "burgess and painter of Louvain", for the Faculty of Medicine in the University.<sup>6</sup>

By looking at the illustration we can see for ourselves all that it was necessary for former writers to describe, but certain features of importance should be noticed. The figures are placed against a gold background.<sup>7</sup> As regards colour

<sup>4</sup> What may be stated almost certainly is, that the painting was executed in the Netherlands and that it remained there for a more or less long time, considering that in Sir Frederick Cook's collection at Richmond is an ancient copy by an unknown painter who is certainly a Netherlander. At some undetermined date both the original and the copy, like so many other works of art, must have been removed to a foreign country.

<sup>7</sup> This detail confirms my opinion that the picture dates from the beginning of Roger's career. *The Descent from the Cross*

<sup>5</sup> *Le livre des peintres*, Paris, 1884, t. I, p. 104.

<sup>6</sup> *La Revue de l'art chrétien*, 1895, p. 193.

## Roger Van der Weyden

also, I may state that the vase at the Virgin's feet is of metal, the lily which it holds is white and the iris mauve, while the tincture of the shield is, as so frequently stated, a red fleur-de-lys on a white ground. But I would emphasize especially the maternal pose of the Virgin standing beneath her canopy of state, her aureoled head inclining to her shoulder, as she tenderly contemplates her Infant Who grasps the bared breast which she offers Him through the opening of her gown.

This is the "Alma Mater, Universitas," a title already in use during the preceding century in various places, notably in Cologne.<sup>8</sup> It is the University incorporate in the "Alma Redemptoris Mater"<sup>9</sup> and the "nursing-mother"<sup>10</sup> of Christendom. This figure of the Virgin is distinguished by her bared breast from the type then current, in which the Child sleeps on her knees, or plays in her arms with an orange, a flower, a chaplet of beads or a bird, or turns over the leaves of a missal. Examples, varying in form and arrangement, falling under the latter category, are numerous in all schools of painting. Conversely, 15th-century examples of the Virgin suckling her Son are very rare, and, with some few exceptions, are confined to the school of Southern Brabant under the influence of Roger van der Weyden, for it was he who brought the formula into favour in Brabant. He painted several examples,<sup>11</sup> which afterwards inspired the painters of Louvain and Brussels.

There is now no difficulty in explaining the choice of the four saints grouped by the painter about the Alma Mater. S. Peter represents the city of Louvain, of which he is the patron; SS. Cosmas and Damian the doctors and surgeons, their clients in Louvain as elsewhere; while S. John the Baptist represents his personal client, Jean van Rode, the generous host who sheltered the Faculty.

There remains the coat-of-arms, *argent*, a fleur-de-lys of the Arbalétriers of Louvain is likewise on a gold ground, as well as the two pictures, *The Virgin suckling the Infant*, in the Meyer van den Bergh and Rudolf Kann collections respectively.

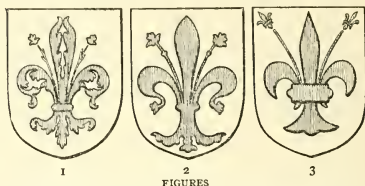
<sup>8</sup> Denifle (H.), *Die Entstehung des Universitäts des Mittelalters*. Berlin, 1885, p. 33, etc.

<sup>9</sup> Antiphon of the Virgin for the seasons of Advent and Christmas.

<sup>10</sup> English A.V. Isaiah, XLIX, 23: "Kings shall be thy nursing-fathers and their queens thy nursing-mothers".

<sup>11</sup> Besides the examples of the "Nursing-mother" in the Staedel Institut and the *S. Luke Painting the Virgin* in the Pinacothek at Munich, I add six others either by Roger van der Weyden himself or by his immediate pupils, in the museums of Brussels and Antwerp, and in the Collections Meyer van den Bergh, in Antwerp; Rodolph Kann, formerly in Paris; Mathys, formerly in Brussels; and Van Gelder at Uccle. Several others may be found among the works attributed to the Maître de Flémalle and to the two Thierry Bouts, father and son. Jean van Eyck's "Nursing-mother" in the Staedel Institut is an exception in the 15th-century school of Flanders itself, where Virgins draped to the throat are the rule.

de-lys florencé, gules [FIGURES]. Is it surprising to find it in a Louvain painting, considering that it figures in the blazonry of a large number of Louvain



(1) City of Florence; (2) Van der Weyden's picture, in the Staedel Institute; (3) Family of Gheylensone of Louvain.

patrician families,<sup>12</sup> and particularly in the Van Rode's? Only, almost every example of the Van Rode fleur-de-lys is not florencé, while the fleur-de-lys of the picture is. However, in the history of the city of Louvain, written by Willem Broonen in 1593 and 1594, we find a reproduction of the coat of the family of Gheylensone of the Van Rode lineage, bearing *argent*, a fleur-de-lys florencé, gules—that is to say, the exact coat of the Staedel picture. Is this, then, the direction in which we must seek the definite solution of the problem? Was some member of the Gheylensone family concerned in commissioning the painting?<sup>13</sup>

However this may be, it is beyond doubt that it was in honour of Louvain, of which he was "burgess and painter", that Roger created the formula of the Alma Mater, Universitas, and that the prototype is to be found in the picture, painted in 1426 or 1427, for the Faculty of Medicine in that university, and distinguished by the fleur-de-lys, in the Staedel Institut.

<sup>12</sup> Consult Van der Haert (H.), *Petri Dier Lovaniensis, 1672*, p. 119; Van Even (Edward), *Geschiedenis van Louven, geschreven in de jaer 1593 en 1594 door Willem Broonen*, Louvain, 1880, avec planches. There was in the rue Diest a house called "Le fleur-de-lys"; a boys' school was established beside it called "la pédagogie du lys" (see Van Even, *Louvain dans le présent et dans le passé*, pp. 559 and 584).

<sup>13</sup> In 1870, Edward Van Even, having thought that he recognized in the Staedel picture a painting by Thierry Bouts, in order to support his attribution, reminded us that SS. Cosmas and Damian were the patrons of the Corporation of Surgeons at Louvain as everywhere else, and proceeded to point out that the coat-of-arms was that of the family of Lisencone of Louvain, concluding that the picture might well have been painted by Bouts for the said Corporation's chapel in Saint-Pierre's. Van Even was near the truth, as we discovered since, after examining the question more closely. Only, if Van Even was mistaken in the author, he made another mistake, less explicable in his case, in confusing the blazonry of the Staedel picture with the Lisencone's, on whose escutcheon the fleur-de-lys appears only in a quartering, without the flower-stalks and on a held azure. (*L'ancienne école de peinture de Louvain*, p. 204.)



THE MADONNA AND CHILD WITH STS. PETER, JOHN THE BAPTIST, COSMAS AND DAMIAN. BY ROGER VAN DER WEYDEN.  
STÄDELSCHE KUNST-INSTITUT FRANKFURT A. M.







PIETER CLAESZ, 'VAN DER WEERT OF DELFT'. COLLECTION OF SIR HUGH LANE PURCHASED BY MR. MAX MICHAELIS FOR A PROPOSED NATIONAL GALLERY OF SOUTH AFRICA

## NOTES ON VARIOUS WORKS OF ART

### A COLLECTION OF DUTCH OLD MASTERS FOR SOUTH AFRICA

WITH the view to forming a National Gallery of South Africa, certain generous donors, notably Mr. Max Michaelis, have acquired from Sir Hugh Lane, on terms especially conditioned for that object, a small but representative collection of Dutch pictures. Apart from the interest which attaches to the pictures in themselves, we may call attention to the fact that their purchase marks a new era in the history of art in the remoter countries of the Empire. Up to now the Colonial museums have been content for the most part to possess those popular works of art which are annually produced under the auspices of an Academy founded for very different purposes. It may be doubted whether, acting upon the advice of Royal Academicians themselves, they have acquired the best even of ephemeral productions. The services of Sir Hugh Lane in forming National Collections are too well known to need recapitulation. His success in persuading the magnates of South Africa to turn their attention to the works of old masters cannot be without importance for the future. Certainly the South African Colonies will be the gainers; for at last they will have in the country a standard by which to judge the works of modern art which they have already acquired. And supposing that a tradition of indigenous painting should arise in the Colonies, the existence of standard works cannot be entirely without its effect in directing its development.

Mr. Michaelis has been wisely advised in choosing mainly Dutch works for this experiment in South Africa, since the traditions of Dutch and English art are as closely bound together in this country, as the two races will seem destined to be in the South Africa of the future.

The pictures here reproduced [PLATES I (p. 188) and II] represent two sides of Dutch art in their most typical aspects; for since Rembrandt is an exception to all rules, Hals may be taken as a typical master of portraiture; and Balthazar Van Der Meer, though an extremely rare master, carries on with scarcely any variation the typical art of still life represented capitally by Willem Kalf.

Since the forms of the pictures are here placed before the eyes they need little comment. The shrewd, strongly-marked face of the portrait has in the grey eyes the subtly humorous appeal to the spectator, which—as has often been observed, notably by Dr. Bode—almost invariably characterizes the work of Hals. The dress, of a plain pattern and unfigured material, is a lustrous black, suggesting the heavy silken fabrics unfortunately now scarcely procurable. The background, though lighter, is of a subfusc tint tending towards a greenish brown, and the only point of clear colour besides the woman's ruddy complexion is a pale pink ribbon just visible through the white lawn of the cap. The tones throughout are gradated with

peculiar delicacy. The picture is signed on the background close to the right-hand shoulder of the figure with the letters F. H., united in a single character, according to Hals's usual custom, and below the signature is inscribed *ÆTA 35 1644*. The canvas measures  $29\frac{1}{2}$  by  $24\frac{1}{2}$  inches. The provenance of the picture is well known since 1881 when it was sold in Paris in the Baron de Beurnonville's Collection.<sup>1</sup>

The picture of still life [PLATE II] (38 by 47 inches) had obviously suffered reconstruction and has since been restored to its proper form. It was discovered some few years ago in landscape shape, the yellowish grey marble slab elongated, and the top of the silver tazza removed from its pedestal and placed on the slab beyond the glass. The tender greenish yellow of the cut apples leads up through the same tint strengthened in the protected side of the peaches, rendered greener in the white grapes, and more golden in the rind of the pomegranate, to the deep gold of the orange, and again, through the jacinth-red of the wine, to the madder of the weatherside of the peaches, on to the garnet of the pomegranate seed, and the purple of the grapes; while the clearer colour of the blue-and-white Delft dish fades into the greyish blue of the coverlet on which it is rather insecurely poised. Though the high lights are over emphasized in reproduction, they are very strong in the original painting, as is the case with most of the work intimately connected with Kalf, giving the objects a slightly metallic surface. Practically nothing is known of Balthazar Van Der Meer, except that he was born at Haarlem about 1656 and painted at Delft; it is presumed that he was a son of the elder Jan Van Der Meer.

### ITALIAN BRONZE STATUETTES

THE year 1564 is one of the landmarks in the history of European culture. In that year Shakespeare and Galileo were born, and Michelangelo died; it is the birth-year of a new epoch. After these great names, it may seem an anticlimax to mention Gian Bologna; but it is not without significance that in that same fateful year the Douai artist's reputation was established in Florence by the completion of his *Mercury*. For the *Mercury* is typical of the new age. It is still probably the most popular of all the products of Italian sculpture, admired by all those for whom the *Venus de' Medici* still ranks as a masterpiece of ancient art. One had hoped that the criticisms levelled at the *Venus* by good judges since the time of Hazlitt had influenced the public taste to some degree; but such hopes were rudely shattered by the reception accorded in certain

<sup>1</sup> Collection of the late Maurice Kann, Paris.  
National Loan Exhibition, London, 1909, No. 38.  
Purchased by Duveen, London, 1899.  
See Hofstede de Groot, *Catalogue of Dutch Painters*, translation, Vol. III, pp. 120 and 121, No. 417.

## Notes on Various Works of Art

circles to the pseudo-antique figure which was hawked about London not many months ago. But the inanity of conception and content, which is characteristic of such works and of most of the sculptures, large or small, which were made by Gian Bologna, or pass under his name, is precisely the quality which recommends them to popularity. They have grace and charm, but they do not disconcert you by any suggestion of grandeur. You can have bronzes of this kind on your chimneypiece, and nobody, not even the housemaid, will think you odd. But, however much we may depreciate them, they mark an epoch, and therefore they are rightly included in the third volume of Dr. Bode's great work on Italian Bronzes.<sup>2</sup> And there is this to be said for them, that probably their makers were quite frank about their own limitations. The subject did not really matter; in the words of a passage quoted by Dr. Bode from Gian Bologna himself, your group of two figures might represent the rape of Helen, or of Proserpine, or of a Sabine woman; it was indifferent, so long as they were chosen aptly *per dar campo alla sagesza et studio dell' arte*. There are, we have heard it whispered, modern sculptors who say that the name by which you may call their works is of no account; and the *tour de force* is always with us; but there are probably few who would approve if they were told that all their art was purely epideictic. Of Gian Bologna Dr. Bode says: "Progressive effort, a constant striving after greater perfection in his own work—though, even from the first, his composition had met with unqualified approbation—these are among the most typical and admirable qualities of this diligent and strenuous artist". This praise we may gladly endorse; but the qualification which must accompany it is that we can perceive no ideal conception underlying the artist's struggles towards greater technical perfection. In a remarkable passage of his "Principle of Individuality and Value", Mr. Bernard Bosanquet writes: "Bad taste is bad logic and bad logic is bad taste. Simply to be right, as the greatest men are right, means to have traversed hundreds and thousands of ingenuities, to have rejected them as inadequate, and come back to the centre enriched by their negative results". It is a passage that, properly applied, throws a flood of light on the development of the greatest schools of art, and explains why, for instance, Greek sculpture is greater than any other. But the little minds, the mere craftsmen, reject no ingenuities. The ingenuities as such are often delightful; Gian Bologna's bird-catcher is delightful, but of course it is logically the ancestor of

Dresden china shepherds and shepherdesses. The type, by the way, is so strikingly Northern that one cannot help suspecting that it was invented by the artist before he established himself in Italy.

The lack of intellectual quality in the work of this later Italian School accounts for the difficulty of distinguishing between the work of individual artists or even sometimes of schools. This is a difficulty which Dr. Bode freely recognizes (p. 11), although he finds the principal reason for it in the fact that "at this period particular schools—especially of sculpture—lost much of their essentially local character owing to the fact that the artists, by reason of the exigencies of their profession, were constantly moving from place to place". Yet it may be doubted whether such migration was more prevalent during the end of the 16th century than it was a century earlier. The cause surely lies deeper, in the direction indicated above, but, whatever the reason, the difficulties of attribution are enormously increased at this period, even apart from the fact that the number of names of note is comparatively small. Nor does the prospect become more cheering when, finding the inscription D. C. F. on the base of a Tarquin and Lucretia group, Dr. Bode rejects the view that this can be a signature, and assigns the group to Gian Bologna on the ground of its composition and treatment of form. If such a sheet-anchor is torn away, we are indeed cast adrift. It must of course be admitted that such inscriptions are sometimes misleading. Thus a quite inferior cast of a well-known Venetian plaque in the manner of Jacopo Sansovino (Berlin, 1271), which recently passed through my hands, bears the inscription B. C. 1564. The date 1564 is approximately that of the original; but this specimen is many stages removed from the original, as is proved by its measurements. Whoever "B. C." was, therefore, it is improbable that he placed the signature on the plaque itself, and the inscription consequently can at best represent only a tradition. But the cast inscribed D. C. F. is presumably a contemporary one. If there were any evidence that Domenico de' Compagni, who worked in Rome from 1567 to 1580, was a bronze-caster as well as a gem-engraver and medallist, one would like to suggest his name in connexion with this apparent signature.

Dr. Bode's third volume contains a supplement, with no less than 34 plates, to which it is somewhat of a relief to turn; for on them are represented a number of good bronzes by artists and of schools with which he dealt in his earlier volumes. It is unfortunate that the recent exhibition at the Burlington Fine Arts Club came too late to be of service. Nevertheless, Dr. Bode has brought together a goodly number of fine pieces.

<sup>2</sup> *The Italian Bronze Statuettes of the Renaissance*. By Wilhelm Bode, assisted by Murray Marks. Vol. III. (Masters of the Late Renaissance) (pp. 35, with plates 181-266.) London: Gravel; Berlin: Bruno Cassirer. 1912.

## Notes on Various Works of Art

Perhaps the finest of all is the splendid pair of men riding on panthers (attributed to Jacopo Sansovino) in Baron Maurice de Rothschild's collection. Of earlier artists, l'Antico, thanks to Dr. Hermann's recent monograph, bulks largely; but another sculptor, lately brought to the front by Dr. Bode himself, Maffeo Olivieri, has a good share, of the text at any rate. It may be suggested that research on this artist, of whom practically nothing personal is known, will establish his identity with an anonymous Venetian medallist of great individuality, who is generally known as the "Medallist of 1523", and to whom one of the medals of Altobello Averoldo, Olivieri's patron, may with all but certainty be attributed. But to develop this theory here would take us too far afield. It has already been suggested in the Catalogue of the Burlington Club Exhibition.<sup>2</sup>

Dr. Bode's task is at an end. Here, now, is a magnificent collection of material, for which every student of Italian art, whatever his feeling about the scientific value of some of the attributions, or the artistic value of many of the objects, should be deeply grateful to him. If M. Salomon Reinach could now be persuaded to produce a *répertoire* in a portable form, the study of Italian bronzes would be in a fair way to be organized with something of the thoroughness that we find, for instance, in the study of Greek vases or sculpture.

G. F. HILL.

### NOTE ON THE ANGIARI AND PISA CASSONI PANELS

While Dr. Schubring has done full justice to the historical and archaeological interest of these

<sup>2</sup> M. de Foville has lately made, in the *Revue Numismatique*, an ingenious attempt to identify the "Medallist of 1523" with the Brescian artist, "Fra Antonio" or "Francesco d'Antonio". But his theory is liable to the initial objection that, if it is correct, the Brescian, having throughout the earlier half of his career signed his medals, in the later half for some unexplained reason took refuge in anonymity.

## ART IN FRANCE

IT is permissible to apply to the Rouart sale that much-abused epithet "epoch-making", for it marks the definite commercial consecration by the auction-room of what have been for years the tastes and preferences of enlightened amateurs. It is, moreover, likely to divert the attention of many collectors from the art of the 18th and previous centuries to that of the 19th. When a Degas fetches more than £19,000, a self-respecting millionaire can afford to buy it. There has for some time past been a marked tendency on the part of collectors to turn from ancient to modern art; several Parisian dealers tell me that clients who used to buy nothing but old pictures have taken to buying modern ones. The Rouart sale will almost certainly accentuate that tendency.

two panels, I think that the analysis of their artistic quality requires, for a full understanding, a more adequate reproduction of the panels than was possible in the pages of *The Burlington Magazine*.<sup>4</sup> Dr. Schubring quite rightly says that they are Uccellesque, but he seems anxious to qualify this statement by contrasting the present pieces with the large battle-pieces of Uccello. In this he is right, but in his estimate of Uccello he leaves out of account the great decorative panel at Oxford *The Hunt by Moonlight*, a work in which the manner of the cassonist painter is clearly seen.

I do not wish to suggest that Sir Hugh Lane's panels are by Uccello himself, though I find, here and there, figures which not only come directly from Uccello, but which are almost worthy of him.

What I want to emphasize is, that amid the great number of cassone pieces which derive more or less directly from Uccello (though generally crossed with influences from Pesellino) these two pieces occupy a peculiar position. It is likely enough that we shall never be able to find a name for their author, but they are none the less the work of a very genuine and serious artist, and are not to be confounded with the journeyman work (admirable of its kind though it is) of the greater number of Florentine cassoni. The author of Sir Hugh Lane's panels is a real artist, both in the vigorous design of individual figures and the frankness of his planning of the units of his design, and in a peculiarly subtle and unexpected delicacy in the relations of his tones. This is especially noticeable in the rendering of the town of Pisa, where the most exquisite opposition of dull reds and greys of nearly equal pitch gives to the whole panel an atmospheric quality which yet does not interfere with its strong decorative intention.

R. E. FRY.

<sup>4</sup> December, 1912, pages 158, etc.

The works of such painters as Nattier have considerably declined in value during the last two or three years; it is possible that, before long, collectors will prefer good modern pictures, which can still be bought at quite moderate prices, as prices go nowadays, to bad pictures of the 18th century. From certain points of view, the probable change is to be regretted, for it is likely to place many fine works which collectors of moderate means have been until now able to buy beyond their reach in the near future. For instance, the remarkable increase in the prices of early landscapes by Corot, which the Rouart sale shows, will not be good news to those who two or three years ago could buy a fine early Corot for £400 or £500 or even less.

It was amusing to watch a certain section of

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those present at the Rouart sale while what they had been accustomed to consider secondary pictures went up to prices hitherto undreamed of. When Cézanne's little *Baigneuses* (see page 119), measuring only 16 by 17 inches, was put up by the experts at 8,000 francs and rapidly rose to 18,000 (19,800 including charges), at which price it was bought by Mr. Barnes, an American collector, there was derisive laughter from some of the worthy dealers and others in my neighbourhood. Who, they evidently thought, are the lunatics let loose among us? As the sale proceeded, their derision changed to indignation, for they saw all their standards of value shattered, and reflected with sorrow on the possible fall in the value of stock bought on the strength of other standards. There were some hisses mingled with the general applause and the cries of "Vive Degas" which greeted the sensational adjudication of *Les Dansesuses à la barre*. The sale was a commercial triumph for Manet, Degas, Daumier, Renoir, Cézanne, Gauguin, Courbet; most of all, for Degas, who must have greeted the news with a cynical smile. It is the last sort of recognition that he has sought or desired; never was there an artist who tried less to sell his pictures or objected so strongly to their being sold by anyone else. And it is he who sees one of his paintings fetch the highest price ever paid for the work of a living artist.

The Louvre made three valuable acquisitions at the first sale, one out of its own funds, the others by the generosity of the Société des Amis du Louvre assisted by that of the Rouart family. The picture bought directly by the museum was the superb *Femme en bleu* by Corot (see page 120), which cost 178,200 francs. Messrs. Knoedler were the underbidders for this picture, and, as some resentment was expressed at that fact, it is right to say that they assure me that they did not know that the Louvre was bidding for it. I have said more than once that the Louvre does not need any more Corots, but this picture is an exception; it is the masterpiece among the figure paintings of the artist, and the Louvre is the proper place for it. The paintings bought by the Société des Amis du Louvre were the interesting still-life by Delacroix, *Coin d'atelier* (33,000 francs), the purchase of which is fully justified by the rarity of still-lives by the master, and the remarkably fine Daumier, *Crispin et Scapin* (66,000 francs), towards the purchase of which the Rouart family contributed 38,500 francs. The Luxembourg bought for 71,500 francs the finest Puvion de Chavannes, *L'Espérance* (see page 119), and the Lyons Museum acquired for 23,650 francs Daumier's *Peintre feuilletant un carton de dessins*, which formerly belonged to Corot, and fetched 1,705 francs (also including charges) at his sale in 1875. The latter Museum also bought, for

1,210 francs, an attractive little painting found at Herculaneum; the portrait of a sculptor by Tiepolo (Domenico?) for 12,100 francs; and, for 1,870 francs, an interesting portrait of an ugly woman with a great deal of character, by Donat Nounotte (1708-1785), the old frame of which was worth the money. M. Jean Guiffrey, who had come over for the sale, acquired for the Boston Museum the exquisite Prud'hon, *L'Abondance*, which cost 29,700 francs and was very cheap at the price.

The total sum realized by the modern paintings was 3,907,395 francs for 208 lots; the old paintings made a total of 749,465 francs for seventy-seven lots, not including charges in either case. The total product of the first sale, including charges, was, therefore, 5,122,546 francs. The difference between this total and the prices paid by M. Rouart was enormous; for instance, the five very small paintings by Cézanne (the smallest, a canvas of 6½ by 4 inches, fetched 2,200 francs) were sold for 46,750 francs, including charges, whereas M. Rouart paid 100 francs for the five. The five paintings by Degas fetched, including charges, 902,000 francs; they probably did not cost M. Rouart one-hundredth part of that sum. It is said that Degas sold for 500 francs *Les Dansesuses à la barre*, which Mrs. Sears, of Boston, has now bought for 478,500; it was knocked down to M. Durand-Ruel, who represented her, after an exciting duel with M. Sert, representing the Comtesse de Béarn, who wished to present the picture to the nation. She proposed to go up to 200,000 francs, and the MM. Rouart (the four sons of the late owner of the collection) were prepared to pay the difference if the picture fetched more, but when it was found that M. Durand-Ruel had an unlimited commission, the picture was surrendered. Much the cheapest of the paintings by Degas was *Sur la plage*, bought by Sir Hugh Lane for his gallery at Dublin for 88,000 francs; the Comtesse de Béarn paid 110,000 francs for the tiny *Dansesuses dans une salle d'exercice* (measuring not quite 11 by 9 inches), Messrs. Knoedler gave 165,000 francs for *Le répétition de danse*, and the copy of Poussin's *Enlèvement des Sabines* was bought by M. Ernest Rouart for 60,500 francs.

The three paintings by Manet also fetched high prices. The bust of a nude woman (see page 119) was bought by one of the MM. Rouart, who had to pay 106,700 francs for it; Messrs. Knoedler gave 132,000 francs for *La Leçon de musique*, and the charming *Sur la plage* was acquired by M. Jacques Doucet for 101,200 francs. Renoir's works have already gone up to high prices at auction, but the *Allée cavalière au Bois de Boulogne* cannot be considered one of the best works of the artist, and Mr. Cassirer did not buy it cheaply at 104,500 francs. When it is remembered that only about four or

five years ago the Metropolitan Museum of New York paid less for the *Famille Charpentier*, it will be recognized how wise it was to give what was then considered a high price for that masterpiece, which would have fetched anything over 300,000 francs at the Rouart sale. *La Parisienne* of Renoir (see page 119) was bought by Messrs. Knoedler (61,600 francs), and the *Femme dans un jardin* by M. Sternheim (30,250 francs). For the Gauguin (see page 119) M. E. Druet gave 34,650 francs, an auction record up to the present for a painting by the artist. There were two important paintings by Puvion de Chavannes, one of which, as already mentioned, was acquired by the Luxembourg; the other, *Marseille: colonie grecque*, was bought for 74,800 francs by M. Oppenheimer, who was understood to be buying for Herr Gerstenberg, of Berlin, and was a large purchaser at the sale. He also bought what was, after the *Femme en bleu*, the most important figure painting by Corot, *Jeune femme blonde à la tunique claire*, which cost 55,000 francs, as well as the two finest Courbets, the beautiful *Femme des Poncelets* (36,300 francs) and the portrait of the philosopher Trapadoux, for which he gave 30,800 francs.

One of the most beautiful of the figure paintings by Corot was the exquisite little nude, *La Source*, for which the experts asked 15,000 francs, and which, after being hotly contested, was bought by one of the MM. Rouart for 40,700 francs, including charges as in other cases. This picture fetched, including charges, 385 francs at the Corot sale in 1875. The rise in the prices of the paintings that had been bought at the Corot sale was, indeed, remarkable. For instance, the view of Marino, bought by Mr. Cassirer for 19,250 francs, had fetched 115 fr. 50 at the Corot sale. Here are some of the other prices (including charges) at the two sales:—

No.	Rouart Sale, 1912.	Corot Sale, 1875.
110. <i>Vue de Volterra</i> ...	22,000 frs.	627 frs.
114. <i>Tivoli: villa d'Este</i> ...	122,100 frs.	4,400 frs.
(see page 120)		
134. <i>Un lac de l'Oberland</i> ...	25,300 frs.	330 frs.
138. <i>Dame assise</i> ...	11,550 frs.	495 frs.
109. <i>Aqueduc dans la campagne romaine</i> ...	17,600 frs.	309 frs.
121. <i>Jeune femme en robe rose</i> ...	28,000 frs.	660 frs.
129. <i>Rome: la vasque de l'Académie de France</i> (see page 120) ...	24,200 frs.	781 frs.
139. <i>Paysanne à la chemise blanche</i> ...	12,100 frs.	440 frs.
143. <i>La Poésie</i> ...	22,110 frs.	665 frs.
144. <i>Bate de Naples</i> ...	32,450 frs.	1,540 frs.

This comparison shows how great has been the change of taste in regard to the figure paintings and early landscapes of Corot; his later landscapes of the type of those in the Chauchard collection were already dear in 1875. They are still, of course, the dearest, and the highest price paid for a Corot at the Rouart sale was that of 231,000 francs given

by Messrs. Knoedler for *Baigneuses aux îles Borromées*; M. Ernest Rouart gave 56,100 francs for the beautiful early view of the San Bartolomeo bridge at Rome (see page 120).

Next to the *Crispin et Scapin* the two finest Daumiers were the *Scène de la Révolution* (a superb painting, but less characteristic than the former) and *Le Liseur*; both have gone, presumably, into the collection of Herr Gerstenberg, M. Oppenheimer paying 60,300 francs for the former and 46,400 francs for the latter. Messrs. Knoedler gave 38,500 francs for *Les Buvards* and 29,700 francs for *Les Avocats*. None of the paintings by Delacroix, except the *Coin d'atelier*, already mentioned, fetched high prices. Of the Millets, the *Coup de Vent* (see page 120) was bought by M. Georges Bernheim for 88,000 francs; Messrs. Wallis and Sons gave 44,220 francs for *Bûcheronnes* (see page 120), 34,100 francs for the small *Paysanne*, 29,700 francs for the exquisite *Etoiles filantes*, and they gave 7,370 francs for *Sous bois à Barbizon*; Messrs. Knoedler bought the *Homme à la veste* or *Fin de la journée* for 126,500 francs. The most expensive of the five paintings by Claude Monet was, in my opinion, the worst, namely the *Hiver à Argenteuil* for which M. Wiriot gave 33,220 francs; it is a very poor example of the artist. Much superior were the other view of Argenteuil (29,700 francs to M. Perrot) and the *Port du Havre*, bought for 14,410 francs by M. Durand-Ruel, who also gave 9,800 francs for the large and very Courbetesque *Pavé de Chailly*. The paintings by Théodore Rousseau, which were unimportant, fetched low prices; those by Pissarro were within a few hundred francs of one another, between 4,400 and 5,280 francs, except the *Lisère d'un bois* for which M. Antonin Personnaz gave 6,710 francs. Sir Hugh Lane bought a small portrait of Fallières attributed, with some reason, to Ingres, which was cheap at 4,620 francs, if the attribution is correct, and also gave 4,400 francs for Forain's *Assistance judiciaire*.

It was Sir Hugh Lane who gave the highest price for a painting by an old master, that of 156,200 francs for the portrait-sketch of a woman by Goya (see page 121). M. Kleinberger bought Greco's *Apostle* for 66,000 francs, and Messrs. Knoedler paid the very low price of 38,500 francs for the *Apparition of the Virgin* by the same artist. The Chardin made 45,100 francs (M. Chialiva) and the Duplessis (see page 121) 16,665 francs (M. Propper); M. Chialiva also bought Prud'hon's fine portrait of the Princess Bacciocchi for 36,300 francs, and the beautiful little Hubert Robert, unusually free and broad in treatment, for 32,200 francs. The *Repos pendant la fuite en Egypte* of Fragonard (see page 121) was also bought by M. Chialiva, who paid 82,500 francs for it; it was much cheaper than the other Fragonard, for

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which one of the MM. Rouart gave 77,000 francs. The portrait of a man attributed to Velazquez was put up without a guarantee or valuation and fetched only 5,830 francs. It is a showy picture (perhaps Dutch rather than Spanish) which makes a better impression at first sight than on further examination. Dr. Carvallo bought the Ribera cheaply at 12,100 francs.

The sale of the pastels, watercolours and drawings was held on December 16, 17 and 18, too late to be dealt with in the present number, owing to the exigencies of the Christmas holidays. This does not exhaust the Rouart collection, and I understand that another sale, but of considerably less importance, will be held in the Spring. A very interesting private collection of modern pictures was sold at the Hôtel Drouot on December 7th and realized a total, including charges, of 471,768 francs. The highest price was 60,610 francs for Corot's *Bords de Rivière*. There were several Daumiers, which sold well, the most expensive being *Les Mendians* (28,600 frs.), and high prices, relatively, were obtained for the paintings by Renoir. Mr. Barnes, who bought the Cézannes at the Rouart sale, gave 26,400 francs for *Les Femmes au bouquet*, and 18,700 francs for *Le Crochet*; M. Gaston Dreyfus 25,850 francs for the *Baigneuse*; the Marquise de Ganay 17,600 francs for *La Tapisserie dans le parc*, and Dr. Viau the same price for a beautiful painting of flowers, *Rose et chèvrefeuille*. Two paintings by Sisley were sold, respectively for 9,405 and 8,800 francs. A painting by Monticelli, *Le Bal*, which fetched 7,810 francs at the Dollfus sale last Spring and 3,960 francs at the Mireur sale in 1900, was sold for 8,800 francs. The most interesting objects in the collection of the late Comte de La Ferrière, sold at the beginning of December, were two charming plaster busts of children by Houdon. One, the portrait of Alexandre Brongniard, was bought by M. Pierre Leboudy for 44,000 francs; the other, a bust of a little girl, was bought or bought in by the experts at 33,050 francs. It will be remembered that the plaster bust of Claudine Houdon in the Doucet collection, although repaired, fetched 73,600 francs. At the La Ferrière sale M. Charles Lowengard gave 22,000

francs for a plaster bust of Marie-Antoinette as Diana, by Boizot.

M. Eugène Deully has retired from the post of Keeper of the Lille museum, which he has held for fifteen years. One reason for his retirement is his desire to live entirely in Paris and to give more time to painting than he has found compatible with his occupations at Lille, but he has also been considerably influenced in his decision by the difficulty that he has met with recently in obtaining the consent of the Commission of the Museum to purchases. The Lille museum is now blessed with a Commission consisting of about sixty members; the natural result is that they can rarely be got to agree on anything. M. Deully has come to the conclusion that it is impossible to administer a museum in such conditions. Formerly he had a much freer hand, but it seems that membership of the museum commission is considered an honour and is liberally accorded.

It is with great regret that I have to record the death of M. Jules Comte, founder and editor of the "*Revue de l'Art ancien et moderne*", at the age of sixty-six. M. Comte entered the Administration of Fine Arts at an early age, and in 1881 became general inspector of art schools. After holding this post for four years, he was appointed Director of the National Buildings and Palaces, and, in that capacity, did excellent work, especially in the direction of curbing the vagaries of architects. His term of office came to an end in 1897, and three years later he retired entirely into private life. Before his retirement he had already edited for a long time a series of educational books on art known as "*Collections des maîtres d'art*", and, in 1896, he had founded the "*Revue de l'Art*", which he edited until his death and which has taken a place equal to that of the "*Gazette des Beaux Arts*" among French art reviews. Among M. Comte's books are a general study of French art entitled "*L'Art de France*", and a work on the Bayeux tapestry. He was a Commander of the Legion of Honour, and a member of the Institute, having been elected in 1909 a member of the "*section libre*" of the Académie des Beaux Arts.

R. E. D.

## LETTER TO THE EDITORS

### A NORWEGIAN SANCTUARY CHAIR OF THE 9TH OR 10TH CENTURY

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—In *The Burlington Magazine* for September last<sup>1</sup> you published without detail a reproduction of a sanctuary chair of the 9th or 10th century. It is a chair from the Church of Tyldal, Osterdalen, Hedemarkens Amt, and is now in the Historical Collection of Christiania

University. Its date is probably late 12th or early 13th century. I think that the photograph which you reproduced is taken from one of several copies of the chair and not from the original. If, as I doubt not, this is the case, then the man who made the chair was working under quite modern conditions and not "uninfluenced by economic considerations".

Yours faithfully,

MARTIN CONWAY.

<sup>1</sup> Vol. XXI, p. 324.

Mr. A. Romney Green replies as follows :—

The reproduction of the sanctuary chair is from a cast of the original which is to be seen, together with the description furnished by Sir Martin Conway, in the Victoria and Albert Museum. The Museum has also one of the modern copies of the chair ; but the photograph used by me is from the cast. The difference between the cast and the copy is so striking that it would have been at once perceptible even in a reproduction, whilst it is the best possible witness to the inferiority of work mainly "influenced by economic considerations" and produced under "quite modern conditions" by a people whose native genius for such work is not disputed. The date of the original chair is "the 9th or 10th century" as given by the Museum authorities. I have not myself examined the grounds for assigning this date ; but considering the excellence of wood-carving produced by savages in the Stone Age—such, for instance, as the New Zealand Maoris—and that Scandinavian metal-work of the early Iron Age had reached a high pitch of perfection in a style often strongly resembling that of the chair many centuries earlier, this date seems none

too early. But for its cross-shaped back I see no reason why this chair should not be of much greater antiquity.

In this connexion it is interesting to notice that in the British Museum a chair very similar in its general outline is depicted in a Greek terra-cotta ascribed, I believe, to the 6th or 7th century B.C. Remembering that Scandinavian is the most nearly related to Greek of the West Aryan languages, it seems not impossible that this type of chair should have been a common heritage of the kindred peoples.

It might be possible to throw further light on the date of this chair and other such chairs or carved woodwork by comparison with that of certain stone monuments of early date, such as the Prior's doorway at Ely Cathedral ; remembering that in this primitive work the patterns employed would almost certainly have been developed in wood before they were reproduced in stone. But unless Sir Martin Conway favours ourselves and the Museum authorities with his own reasons for revising the date which we have hitherto accepted, further consideration of the subject is hardly necessary.

## REVIEWS AND NOTICES

**LIVES OF THE MOST EMINENT PAINTERS, SCULPTORS AND ARCHITECTS.** By **GIORGIO VASARI**, newly translated by **GASTON DE C. DE VERE** with five hundred illustrations in ten volumes, Vols. I and II. Macmillan and Co. and the Medici Society. 25s. net each.

WHEN Giorgio Vasari, the pompous painter-architect-literary protégé of Cosimo I, Grand-Duke of Tuscany, first undertook to collect materials for the lives of the great Italian painters and other artists, he could hardly have anticipated that this work would bring him greater renown than all his paintings, buildings and other products of his grand-ducal patronage put together. "Vasari's Lives" has been a book for generations looked upon as a necessary adjunct to a gentleman's library. Edition on edition has been published in various languages. Modern research and criticism have done much to destroy confidence in Vasari himself, as a critic of profound knowledge and acute discernment, while on the other hand, it has established the immense, the indispensable importance of the materials collected together by Vasari in his vast literary achievement. Without Vasari how barren would be the history of Italian Art. Vasari may be looked upon as the Herodotus of the Arts, a historian whose accuracy is questioned, whose credulity is mocked, and yet one whose statements require the closest consideration, and are sometimes capable of verification contrary to the verdict of critics writing at a time remote from his own. We have in our own country a similar work, if on a minor scale. George Vertue, the engraver, perceived the necessity for

gathering together information about art and artists in England from persons who were personally acquainted with the artists of their time, or the recipients of tradition, family or professional, before such tradition had time to become legendary. Horace Walpole, becoming possessed of Vertue's manuscript diaries, thought it worth while to put the scattered memoranda left by Vertue into a connected shape, and produced the famous work known as the "Anecdotes of Painting in England". Vertue, like Vasari before him, put down on paper what was told him by word of mouth, and for this reason Vertue's assertions, carefully transcribed by Walpole, carry weight beyond that of mere contemporary gossip, or treacherous reminiscences. It is in this aspect that a work like Vasari's "Lives" should be approached, however necessary it may be for the modern art historian to test Vasari's statements by documentary evidence, to which Vasari could seldom have had access himself. The "Lives" themselves have been so often edited and translated that they require no special attention here. To undertake a new translation from the beginning is obviously a formidable task, and Mr. De Vere has no doubt availed himself of the work done by his predecessors. He is probably right in wishing to present Vasari's writings in as far as possible Vasari's own language, but he is brought up against the difficulties of rendering the idioms of one language in the mere words of another, difficulties which tax the resources of the highest scholarship to

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surmount without paraphrase. In the opening pages, the translation of Vasari's dedication of 1550, Mr. De Vere will probably not find every reader ready to agree with him over the rendering of such familiar words as *artefice*, *virtuosi*, *virtù*, which have always been found practically untranslatable into English. We have in fact so far debased our own language that the simple word *artist* can no longer be used in the same significance as *artefice*, while the word *craftsman*, which Mr. De Vere adopts throughout, seems also to denote a different ground of excellence from that of *artefice*. It is this lack also of fine *nuances* of expression which has led us to adopt the words *virtuoso* and *virtù* into our own vocabulary, our own word *virtue* having been appropriated to a purpose as distinct from the Latin *virtus* as it is from the Italian *virtù*. It is with difficulties of this sort that a translator like Mr. De Vere has to contend, and we must not allow details of minor importance, even if they jar upon us, to detract from the general merits of Mr. De Vere's translation. His pleasant narrative style, preserving so much of the raciness of the original, is encouraging to the reader, especially when the text is set forth in those admirably printed pages, which we have learned to associate with the name of the Medici Society. This becomes more marked when we reach the second volume, and arrive at ground more familiar to the average student, as well as approaching the time at which Vasari and his contemporaries could speak with personal knowledge. Mr. De Vere's translation brings home to the reader the kinship in letters between Vasari and Benvenuto Cellini. The personal note in each affords an agreeable ingredient, especially in the task attempted by Vasari—to lay open—as Mr. De Vere renders it—the difficulties of arts so beautiful, so difficult, and so highly honoured. The edition is being copiously illustrated with half-tone blocks and colour-prints, which give it an enormous advantage over all its predecessors. We confess to being somewhat disappointed with the colour-prints, which are in some cases rather suggestive of the Christmas card than of the excellent reproductions of the actual work by the old masters of which the Medici Society has issued so many striking examples. In this we perhaps run the risk of being hypocritical, for the difficulties in the way of taking off great numbers of prints from colour-blocks and preserving correctness and uniformity of tone throughout seem at the moment to be insuperable. We would rather, as in the case of Mr. De Vere's translation, insist upon the general excellence of this edition than call attention to any slight shortcomings that there may be. In view of the allusions, made by Vasari himself in his prefaces, to the difficulties involved in obtaining portraits of the artists for

his original edition, it is somewhat disappointing to find the portraits entirely omitted. Some of them no doubt were mythical, but a footnote would have been sufficient to indicate where this might be the case. We shall look forward with interest to the remaining volumes, and express our sincere hope that this latest venture of the Medici Society will receive sufficient support from those who are real students of the arts, as well as those who love a beautiful book. L. C.

ART, ARTISTS AND LANDSCAPE PAINTING. By WILLIAM J. LAIDLAY, B.A., LL.M. With illustrations. Longmans. 5s. net.

THE aim of Mr. Laidlay's book is to "deal not only with the technique and difficulties of oil painting, but, in a general way, touch on the education, life, and status of artists in these days, and the advantages and drawbacks, incident to the life of a professional artist". Mr. Laidlay, of whose death since the publication of this volume we regret to hear, was an artist of experience, and many of his technical hints may well be of use to young painters; but he knew too little of æsthetics, his mind worked with too little logic, he was too misinformed or ill-informed on certain points of art history and criticism to be a safe guide. And, except in his attacks on the Royal Academy, he is here too cautious, half-hearted, and self-contradictory to avoid confusing or depressing his readers, who will find in him little of that encouragement to effort and experiment which is most valuable to a young artist. Mr. Laidlay seems to have had many grievances; his grievance against the critics could only, we believe, have arisen from a stern neglect of their writings in the remoter as well as the immediate past. A. J. B.

A CATALOGUE OF BRISTOL AND PLYMOUTH PORCELAIN, with examples of Bristol Glass and Pottery forming the Collection made by Mr. Alfred Trapnell, with preface by the Rev. A. W. OXFORD, M.A., M.D. Amor. 35s. BESIDES Mr. Oxford's interesting and well-informed preface, this volume contains two separate catalogues of Bristol Porcelain; the sale catalogue of Champion's stock of Bristol china sold by Messrs. Christie and Ansell on 28 February and two following days, 1780; and a catalogue of the Trapnell Collection arranged and exhibited by Mr. Albert Amor at 31 S. James's Street S.W., with clearly printed half-tone illustrations of some 250 of the pieces. The volume thus forms a valuable history of the Bristol and Plymouth manufacture of china and glass, and will be of the greatest service to all collectors. The unsuccessful decoration of the sober and serviceable cover gives an erroneous impression of the contents, which in matter practically exhaust the subject, and in the manner of production are unusually solid and excellent, the type being clear and well printed and the paper fine and solid.

## FOREIGN PERIODICALS

BOLLETTINO D'ARTE DEL MINISTERO DELLA PUBBLICA ISTRUZIONE. July, 1912.—PROF. UMBERTO GNOLI on unpublished and lost works by Niccolò da Polignone *i.e.*, works formerly in the Campana Collection (afterwards Musée de Napoléon III), some of which the writer has been able to identify in French provincial museums; suggests that the triptych in the Fogg Museum, Cambridge, U.S.A., may be identical with one seen by a 17th-century writer at Camerino, where part of a predella, possibly belonging to this altar-piece, still remains; refers to frescoes recently freed from whitewash in a chapel at Spello, which are in great part to be ascribed to Niccolò. At the end is given an alphabetical list of places where works by this painter are known to have been. Conclusion of the article by DR. ORSI on Sibrène—S. Severina, with an additional note on Cerenzia Vecchia, the site of which corresponds seemingly with the ancient Acerentia, in the 6th century the seat of a bishop who was subject to the Metropolitan of S. Severina.

August.—DR. CORRADO RICCI deals with the *Madonna and Child* recently discovered in the church of Riviera, near Imola, dated 1448, and ascribed to Jacopo Bellini on the evidence of an inscription, an attribution confirmed by the writer in spite of the injuries which it has sustained from repainting and other causes, he ranks it with the *Madonnas* of Lovere and Florence. DR. BERNARDINI reproduces a number of "works of secondary importance" in different Italian cities, among them the interesting altar-piece from S. Francesco in the Pinacoteca at Lucca. The subject of the picture is wrongly designated by the writer the *Coronation of the Virgin*, and the composition is said to be imitated from Francia's picture in S. Frediano. DR. Bernardini appears to be unaware that the whole question has been exhaustively dealt with by Mr. Montgomery Carmichael, who has proved that the subject is the *Immaculate Conception*, that the picture was inspired by Fra Bernardino de Busti's "Office of the Conception", and was most probably painted soon after 1480, and that Francia, acting under orders from those who commissioned his picture (painted after 1511), drew from these earlier sources. DR. FORESTI writes of the chapel in the Castello Comunale at Carpi, erected according to an inscription, by order of Alberto Pio III., "Il Dotto" (1475-1531); the frescoes still existing are proved, almost with certainty, to be by Bernardino Loschi and Giovanni del Segna. DR. CORRADO RICCI's discovery in the Tempio Malatestiano at Rimini, of the defaced medallion portraits (here reproduced) of Sigismondo Malatesta and Isotta degli Atti, removed from their original positions by order of Sigismondo in consequence of the Anathema of Pope Pius II., is chronicled under "Notizie". The original inscription on the tomb of Isotta, which runs: "Isote Ariminensi Forma et Virtute Italiae Decori 1460", has also been brought to light beneath the one hitherto seen, which simply recorded her name and the date 1450; DR. Ricci has further discovered in the building the signatures of Agostino di Duccio and Matteo dei Pasti, proving that they were the authors respectively of the sculptures and internal architecture of the building, an opinion long since expressed by students of these works, and now indisputably confirmed.

September.—Three articles deal with DR. Fischel's discovery of portions of Raphael's lost altar-piece of the *Coronation of San Nicola da Tolentino* (Naples and Brescia): DR. CORRADO RICCI expresses his conviction that DR. Fischel is correct in his identification of the Naples fragments and reiterates his opinion (first put forward by Morelli some thirty years ago) that Raphael did not enter the workshop of Perugino before 1501, but was with Timoteo Viti during a period following the death of Giovanni Santi and prior to his association with Perugino. DR. ZAPPÀ reproduces the *Angel* at Brescia before and after restoration and shows that DR. Fischel's identification of this bust as a fragment of the full-length angel on the left of S. Nicola in the lost altar-piece was brilliantly confirmed by Prof. Cenaghi's operations. The writer traces the earlier history of the picture, so far as the meagre facts are known. It was sold in Florence in 1821, being then in the possession of a certain Virginio Mazzoni who obtained a certificate from the Florence Academy (a copy of which was given to Count Tosio di Brescia when he acquired the picture) stating that the Professors of the Academy, having examined the painting, believed it to be by Raphael and of his first manner. Eventually this attribution was forgotten and for years it figured as a Cesare da Sesto, until Morelli, on the evidence of the picture itself, ascribed it to Timoteo Viti, thus pointing the way to the truth. Other critics,

following his lead, attributed it tentatively to Raphael, but it has been reserved for DR. Fischel to make the remarkable discovery which has confirmed this attribution beyond all possibility of doubt. DR. SPINAZZOLA dealing with the fragments at Naples reproduces them, confirms DR. Fischel's identification in every particular, and slightly modifies some of his statements with regard to the provenance of the fragments and his suggested reconstruction of the altar-piece. Other articles on the *Madonna*, by Federico Barocci, of S. Francesco di Cagli, recently acquired by the Italian Government; on a 13th-century *Madonna and Child* in carved wood with traces of colour, discovered in S. Polo dei Cavalieri (Rome), which the writer DR. EGÉ believes to be French or at least derived from French art; the figure of the *Child*, being inferior in quality to that of the *Virgin*, may be the work of a follower. Archaeological discoveries at Bolsena are discussed by DR. GALLI, and a terra-cotta head in the Museo Civico, Bologna, by DR. DUCATI, who characterizes it as "Etrusco-romano" of the first century B.C.; it was found in 1903 when the Porta Mazzini at Bologna was pulled down.

October.—DR. MUSSOZ on the re-discovery or restoration of certain works of art in churches at Rome. The restoration of Sebastiano del Piombo's work in the Chigi chapel of S. Maria del Popolo has led to an important discovery as to the technique; the *Nativity*, it transpires, is painted in oil, not on the wall, as supposed, but on slabs of peperino, neatly fitted together, the joints being hidden by stucco. When the surface dirt had been removed, it was found that the oil painting, absorbed by the porous peperino, was in an admirable state of preservation. It is now easy to distinguish the work of Sebastiano from that of Francesco Salviati, who is known to have completed the painting in 1554. The bronze hanging-lamp in the chapel, still frequently ascribed to Raphael, is proved to be by Francesco Francucci, cast in 1656. Mention is made of the figures of *Faith and Religion*, by Tommaso della Porta, brought to light in S. Maria sopra Minerva and originally belonging to the monument of Pope Paul IV, in the Carafa chapel in that church; and of Trecento paintings in the little-known church of the "Madonna del Broncofiglio", on the slope of the Esquiline. The subject represented on an early Christian sarcophagus in S. Pancrazio fuori le mura, is explained, and fragments of the 13th-century ambores in this church are identified; other fragments, hitherto preserved in the Lateran Museum, have now been removed to S. Pancrazio. A drawing for one of the ambores (in the Biblioteca Vittorio Emanuele, Rome) is reproduced. New acquisitions in the National Gallery (Palazzo Corsini), Rome, are chronicled by DR. HERMANN, and a cope, belonging to the Convent attached to the parish church of S. Giovanni at Elvizzano di Luni, is discussed by SIGNORA FANTONI—Sienese embroidery of the 15th century, the vestment having been presented to Pope Nicholas V, apparently by the city of Siena on the occasion of the beatification of S. Bernardino. The writer puts in a plea for greater care in the custodianship of this interesting relic. The inaugural addresses delivered at the two recent International Congresses in Rome are printed at the end of this number.

RASSEGNA D'ARTE, August-September, 1912.—DR. FRIZZONI, discussing pictures in the Poldi Museum, Milan, ascribes to Bonsignori, on the evidence of a signed picture at Verona, the bust of a female saint formerly attributed to Lorenzo Costa; draws attention also to a recent acquisition, a *Madonna and Child* by Cavazzola, signed and dated 1518. To this master he is also disposed to attribute a half-length of S. Anthony of Padua. The pendant of this picture, a half-length of S. Catherine in the Leatham Collection, has been ascribed to Luini, but the writer, judging from the background, the drapery, and background, etc., sees in both the hand of a painter of Verona. The late PROFESSOR SOLMI on the *David* of Leonardo and that of Michelangelo; shows that the sketch for a *David* on one of the sheets published by Rouvry ("Notes et dessins sur les attitudes de l'homme", Paris, 1901), was an independent work, a short note relating to the death of Professor Solmi is appended to the article by the EDITOR of the *Rassegna*. MGR. RATTI writes on Fra Antonio da Monza; denies that he was the author of the miniatures in the Pontifical in the Vatican Library (Cod. Ottoboniano No. 501) and believes, contrary to the opinion of

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Kristeller and others, that he was not an engraver. At the end of the article references are made to the *Uffizi degli Uffiziati* (printed at Milan in 1548) the woodcuts of which are reproduced. Details of Romanesque work in the Cathedral at Parma are illustrated and commented upon by Dr. L. TESTI. Other articles by Dr. PETTORILLI on the Royal Palace at Genoa, and by Dr. FORATTI on the Palazzo "della Viola" (now Scuola d'agrazia) at Bologna, built c. 1227 by Annibale Bentivoglio and decorated later with frescoes, one of which, by Innocenzo da Imola is still well-preserved. In a room on the ground floor the writer has recognized in some half-length figures the hand of Chiodarolo, who according to old guidebooks worked at "La Viola" in company with Costa and Aspertini. Paintings recently restored in the Cathedral at Vigevano are briefly touched upon under "Notizie", i.e. an altar-piece by Cesare Magno dated 1531, and other panel pictures by different hands; the restoration, with surprising results, of the large canvases by G. B. Tiepolo at Verolanova in the province of Brescia, is mentioned; and Francesco Gambaro for the chapel of the B. Sacrament in the church of Verolanova. The attribution to Tiepolo, formerly regarded as doubtful, is now absolutely confirmed.

ARCHIVIO STORICO LOMBARDO, Fasc. XXXV, October, 1912.—DR. NOVATI writes on Milan before and after the plague of 1630 and Dr. LUZZO has a further instalment of "Isabella d'Este di fronte a Giulio II negli ultimi tre anni del suo pontificato", both articles of great importance. New documents relating to Bianca Sanseverino Strozzi, the illegitimate daughter of Lodovico il Moro, are published by Dr. GIULINI. The identification of the celebrated female portrait in the Ambrosiana as Bianca Sanseverino is attributed to the late Olga von Gerstfeld (Pillgerfahrt, etc., 1910), but this is a mistake. The suggestion was made many years ago by Prof. Müller-Walde (as noted also by the author, p. 361), and has long been accepted by the best historians and critics as a highly probable theory. Other articles, on a sentence of the Milanese magistrate of appeal known as "L'Exgravator", in the year 1338; on a controversial point in religious history at Milan, namely when the first solemn Exposition of the "Quarantore" took place—the writer, Dr. FERRIOLA, upholds the view that it was in the year 1534, and that the promoter was S. Antonio M. Zaccaria and not P. Giuseppe da Ferno, as some have maintained; and on Tommaso Grassi and his schools at Milan, founded in 1473. The history of Grassi and his relations with the Strozzi are very fully dealt with. Prof. Solmi (d. July 29, 1912) is commemorated in a short obituary note signed F. (Francesco) N. (Novati).

AUREA PARMA. Rivista bimestrale di Storia, Letteratura ed Arte. Anno I, Fasc. 1-2. May-August, 1912.—DR. CAPELLI, Director of the State Archives at Parma, publishes an important letter relating to Alessandro Farnese and the attempt upon Navarino, which throws fresh light on the valour of the young prince to whom, after his heroic conduct at Lepanto, Don Juan of Austria had entrusted the command of the expedition. DR. LOMBARDI (one of the Editors) writes on the subject of Parma as represented at the portrait exhibition at Florence, and deals principally with the painters who worked under French influence at the Court of the Bourbons at Parma such as Baldi, Ferrari, Borghesi, and others. The portrait of Louise-Elisabeth wife of Philip Duke of Parma usually ascribed to Pechoux of Lyon, is considered by the writer to be of the school of the Vaulot. The picture by Ferrari entitled *Carlo Innocenzo Frugoni nel Bosco d'Arcadia* (Parma Gallery) is reproduced and part of an unpublished letter by Frugoni describing the picture is referred to; the so-called "Frugonanesimo", one of the most complex phenomena of Italian poetry of the Settecento, is touched upon. PROF. DEL PRATO contributes a note on Frugoni and the various editions of his poems. DR. MELLI reproduces a water-colour drawing ascribed to Bingo Martini now in the gallery at Parma representing the Fête organized in the Piazza in that city by the Comte de Flavigny in February, 1782, to celebrate the birth of the Dauphin. Dr. BOSSELLI reproduces the portrait by Andrea Appiani of the Typographer Biondi, the centenary of whose death falls in 1913. PROF. GASPERINI prints an unpublished letter in private possession from Verdi the Director of the Pergola theatre in Florence, written in 1849 and relating to the "Joan of Arc". SIG. MANCINI has a short article illustrated by himself on the medieval castle of Montecchiargolo and its vicissitudes. DR. L. TESTI publishes new information relating to Giov. Francesco Rondani or Rondine

the follower of Correggio, and is able to prove that he was born in July, 1490, and died after September, 1550.

MUSEUM, No. 5, 1912.—DR. SENTENACH in an article entitled "Indumentaria Antigua Americana", deals with the costume and textiles of ancient Mexico and Peru. Special reference is made to certain examples in the Archaeological Museum at Madrid; other objects there bearing upon Mexican archaeology are mentioned. SEÑOR DE BOPARULL continues his article on lace, begun in the previous number. The bronze mortar of Arabic workmanship, recently presented to the Balaguer Museum, is reproduced under "Ecos artísticos". It comes from the ancient castle of Monzón de los Campos, near Palencia, a rare and beautiful specimen, comparable in quality and workmanship with those in the collection of the Archaeological Museum at Madrid.

No. 6.—M. LAFOND, on Velázquez, enumerates works authentic and attributed, and deals especially with a portrait in the Museum at Rouen "L'Homme à la Mappemonde", formerly ascribed to Ribera, but now very generally recognized as a work by Velázquez. DR. JOSÉ MARTI MONSÓ on the sculptor Gregorio Fernandez (1570-1630), born probably at Sarria, in the province of Lugo (Galicia), but lived and worked at Valladolid; a pupil first of Francisco del Rincón, and associated in 1605 with Milan de Vilmercat, one of the assistants of Pompeo Leoni.

Boletín.—DON DIEGO MARIN discusses the Exhibition of Historical Art, held in 1912 at Granada; numerous illustrations.

No. 8.—DR. MAYER chronicles recent acquisitions of Spanish pictures by the Munich Pinakothek, i.e., one example by Anolinze, another by Il Greco, and six admirable pictures by Goya, who until now was unrepresented in the gallery. Greco's picture *El Espolio*, is not a copy of the celebrated composition in the sacristy of the Cathedral at Toledo, but an original, and it is curious that nearly all the copies reproduce this composition, and not the one at Toledo. Another Greco, the *Laocoon*, has been lent to the Pinakothek for a term of three years by a German collector. The writer makes the interesting suggestion that two panels of *Laocoon* and *Amoroso*, which came to the Gallery from Naples about a hundred years ago as by Andrea Solario, were later renamed "Lombard School", and subsequently attributed to a Master of the South of France, are by a Catalan painter, and were executed before 1600. Note by DR. JOSÉ MARTI Y MONSÓ on a sculptured *Head of S. Paul* in the church of that saint at Valladolid, signed Juan Villabrille, and dated 1707, the illustration of which was wrongly included in No. 6 of this periodical, the work being inadvertently ascribed to Fernandez. This is the only example by Villabrille at present known.

BOLETÍN DE LA SOCIEDAD ESPAÑOLA DE EXCURSIONES. III. Trimestre, 1912.—DR. RAFAEL BALSA DE LA VEGA concludes his interesting notes for a history of goldsmiths' work in Galicia, and DR. SENTENACH continues his papers on the great portrait painters in Spain from Il Greco to Velázquez; among the illustrations is that of the striking portrait of an unknown man in the Collection of the Marqués de Cerralbo attributed to Mayno. Finally, Dr. Sentenach refers to certain criticism made by the present writer under the title "Spanish Periodicals" in the September number of *The Burlington Magazine*. Two Franciscans, FR. G. RUBIO and I. ACEME, publish an admirable article full of new and important data entitled "El Maestro Egas en Guadalupe", prefaced by an introductory note by the well-known critic DON ELIAS TOSCA. The writers have had the singular good fortune to discover the drawings, contracts, and payments for three existing sculptured tombs in the monastery at Guadalupe by "Egas Cueman", those of P. Fr. Gonzalo de Hescas; of D. Alonso de Velasco and his wife; and of Don Fernando Alvarez de Meneves. The writers are able to prove that this sculptor Egas is identical with Aeneas de Egas of Brussels, the architect and sculptor (Maestro Mayor) of the cathedral at Toledo. He appears to have died in 1494. A genealogical table of the numerous members of this family of artists is given. Notes on the history of the Casa Ayuntamiento at Madrid and the works of art which it contains are contributed by the CONDE DE POLENTINO.

<sup>1</sup> The present writer, while acknowledging the courtesy of the distinguished Spanish author's *Apología*, regrets that the strictures, made in September not without intimate knowledge of the circumstances, cannot be substantially modified.





THREE STUDIES OF THE SAME HEAD IN PASTEL : BY H. G. F. DEGAS

## THREE HEADS OF A WOMAN BY DEGAS

**T**HE pastel reproduced, by kind permission of M. Paul Rosenberg [PLATE],<sup>1</sup> shows what a great artist can do with a medium which, in the hands of most of those who have used it in the past, has given but poor results.

Among modern pastellists M. Degas easily holds the first place; the medium specially appeals to him and he has used it more than any other; one may almost say that he has exhausted its possibilities. The pastel reproduced is certainly among his finest works, and neither Perronneau nor Latour has produced anything finer; personally I should choose it in preference to any work that I have seen of either of those artists, great masters as they are. It was painted in 1886, when the artist had reached the full maturity of his genius. It is the portrait of an artist by an artist, and the painter renders admirably both the charm and the intelligence of his young model. As in all great portraits, we have here not merely a superficial likeness, but a revelation of character, and the revelation is in this case an agreeable one.

The technique of the pastel is that of a great master: how superb is the modelling of the faces, what firmness and solidity in the drawing. If the

<sup>1</sup> Measurement of pastel, 20 by 20 inches.

artistic descent of M. Degas from Jean-Dominique Ingres were doubtful this pastel would prove it; I put it beside a masterly study of a man's head by Ingres, and the affinity between the two was remarkable, in spite of the strongly-marked difference of personality. But it was the descendant who prevailed; one might have mistaken the Ingres for an early Degas. I know of only one work by M. Degas which is quite in the note of this pastel; it is an oil-painting, the bust-portrait of a woman, much less than life-size, in the collection of Dr. Georges Viau, which always makes me think of Holbein. Even in connection with the pastel reproduced, the comparison does not seem to me far-fetched.

The heads, with their red-gold hair, stand out clear-cut on the mottled grey background splashed with green and blue tints. The top of the dress seen below the three-quarter face gives a touch of black. The colour scheme and composition are as successful as the mastery of line is complete. This is a supreme work of art. The French Government, which has waited until nearly forty years after Corot's death to acquire a fine figure painting by that artist, has never yet bought a work by M. Degas; it could not have a better opportunity of repairing that omission. The proper place for this pastel is the Luxembourg.

## ON AN EARLY TYPE OF POTTERY FROM THE NASCA VALLEY, PERU

BY T. A. JOYCE

**I**N *The Burlington Magazine* for April, 1910,<sup>1</sup> appeared an article by Sir Hercules Read on the remarkable pottery vases characteristic of an early population of the Truxillo district in Peru. Quite recently another type of pottery, in some respects equally remarkable, has been discovered, also on the Peruvian coast, but considerably further south in the Nasca Valley. A small series of vases of the latter type has been acquired by the British Museum, and a selection is shown in the accompanying plates.

From the technical point of view, this pottery is perhaps the finest which has been discovered in South America, or indeed in America as a whole. The ware is red, extremely homogeneous, and unusually well fired, while the shapes are so graceful and symmetrical that it is only with an effort one remembers that the potter's wheel was an appliance entirely unknown in ancient America. Particularly characteristic of the region are the bottles with twin spouts [PLATE I, D to F], a pattern which is the direct product of the environment. The coast of Peru is extremely hot, while the rainfall is practically nil; rain, in fact, falls once

in about four or five years. The dryness of the atmosphere renders evaporation extremely rapid, and vessels with very narrow mouths become a necessity; while the difficulty of pouring from a single narrow spout led to the addition of a second. In all cases the vases are covered with a fine slip, which takes an excellent burnish, and on this slip designs of great variety are painted, also in slip. So far the decoration corresponds to that of the Truxillo district, but an important difference lies in the fact that, whereas the Truxillo designs are almost invariably in red on a pale cream slip, those of the Nasca are painted in a variety of colours; moreover the practice of moulding vases in the form of a human or animal head or figure, which was so common at Truxillo, was rare at Nasca, and examples such as PLATE II, G, are relatively uncommon. In fact, the art of Truxillo developed in the direction of form, that of Nasca in the direction of colour. No illustration in tone can do justice to these vases, and it is necessary to say a word upon the great range of colours at the disposal of the Nasca potters. Thus the bowl with the humming birds, shown in PLATE I, A, is painted in four colours exclusive of the white ground and black

<sup>1</sup> Vol. XVII, pp. 22, etc.

## On an Early Type of Pottery from the Nasca Valley, Peru

outline; the throats of the birds are yellow, the body-feathers pale buff, the tail deep crimson, the bar on the wing orange-brown, while the interior of the bowl is covered with a crimson slip. A

natural, beings which frequently appear on the vases.

The text-block, FIGURE 1, shows an individual who appears on three of the thirty-four vases in



FIGURE 1

greater variety of colours is seen on the vase illustrated on PLATE II, H; the body is covered with an orange-red slip, with a band of white, on the latter being painted a series of conventional fish in black, white, deep crimson, orange-red, brownish-yellow, grey and brown. The colours are rich, and blend well one with another; they are always flat, and no attempt is made in shading. In most cases the designs are drawn in bold black outline before the colours are applied, but in some cases, such as the vase shown in PLATE I, D, where the design is painted on a black burnished slip, no outline is found. This pot exhibits a feature which is a fairly common characteristic of the Nasca pottery, *viz.*: the use of a matt black slip on a background of burnished black, the former showing as a dark grey rather than a black in contrast. The "shoulder" of the wings of the birds and the tails are so painted.

The great majority of the designs consists of natural objects, treated in more or less conventional manner. In some cases the treatment is surprisingly free, such as the fine vase with *aji*-pods (capsicum), shown in PLATE I, F; in other cases it is conventionalized almost out of recognition, as, for instance, PLATE I, B, which represents a series of bird figures. This design, however, is hardly a fair instance, since it has obviously been borrowed from a textile, and the conventionalization is due to the technical exigencies of weaving. As a pendant to the *aji* vase, we have the bowl figured in PLATE I, C, which appears to show the *aji*-goddess. *Aji* in Peru was the one essential condiment; it appeared in religious ritual, and those who underwent the ceremonial fasts were particularly enjoined to abstain from it—a very great hardship. To speak generally, the animal-figures exhibit greater naturalism than the human, or possibly super-

the British Museum, and it is interesting to note the manner in which his body is arranged in order to fit it to the space afforded by the surface of the vase. The large head, furnished with a kind of mouth-mask, is easily recognizable; to the left are the two arms holding a club; to the right is the body with the legs, standing by the head; further to the right, attached to the body, is a peculiar kind of cloak, fringed with faces, and terminating in a grotesque head with two hands. Without entering into details it is possible, from a comparison with Truxillo pottery, to infer that this personage is represented in a scorpion-dress. It is known that at certain festivals the coast-dwellers used to adopt costumes representing the animal ancestor of their clan, and we may assume that at Nasca the scorpion played an important part in the traditional history of the people. Another peculiarity of Nasca art is the reduplication of heads and faces. If the large face on this pot be studied a number of subsidiary faces will be discovered around it, but the tendency is better illustrated in the design shown in FIGURE 2. Here

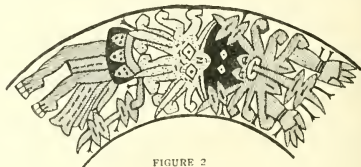


FIGURE 2

we have a supernatural figure with two definite faces placed one above the other and surrounded with a number of peculiarly shaped rays. It is



A



B



C



D



E



F



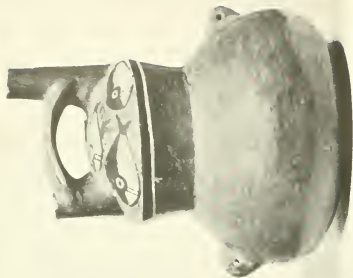




G



H



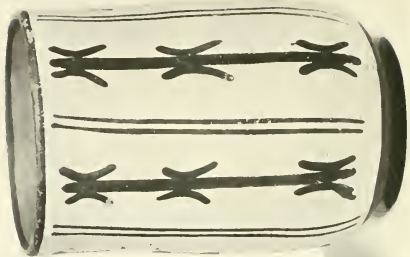
J



K



L



M

## *On an Early Type of Pottery from the Nasca Valley, Peru*

further noteworthy that both the faces are upside down. Figures of this class are by no means uncommon in Nasca pottery, and it is a strange fact that the nearest parallel, and a very close one, is furnished by a remarkable carved monolith found many miles to the north and on the plateau of the Andes, at a place called Huanuco Viejo. This carving shows no less than five faces, four of them reversed, one above the other. It may further be mentioned that the reversed face is also seen in stone carvings from the coast of Ecuador.

The bold, heavy outlines and flat, massed body-colours of the Nasca paintings have a strangely up-to-date appearance, while the brilliancy of the pigments, and the admirable condition of the vases, might suggest the conclusion that this class of pottery was comparatively modern; but archaeological evidence is forthcoming which demonstrates conclusively that it belongs to a very early period. Accurate dating of Peruvian antiquities is impossible in the present state of our knowledge, but a system of sequence-dating has been evolved, and it is possible to assign the Nasca pottery to a definite place in the sequence. The result, very briefly, is the following. Vases in the Nasca style have been found at Lima, associated with a very primitive form of building which is also characteristic of the period to which the fine Truxillo vases belong; again, at Pachacamac pottery of the same type has been discovered, and both here and at Lima the conditions suggest that it is earlier in these neighbourhoods than the so-called Tiahuanaco type, that is to say, the type characteristic of the pre-Inca culture, which had its centre at Tiahuanaco on the Bolivian Plateau.

### TURNER AS A LECTURER \* BY W. T. WHITLEY

**I**N 1816, Turner's qualifications as a lecturer were the subject of comments in the press that must have caused him great pain. However, these comments, unpleasant as they were for Turner, give a most valuable impression of the Professor's manner and of his mode of speaking. A writer in some daily paper which I cannot identify ("Morning . . ." on back of cutting) begins thus a brief report of the first lecture on January 8th: "It is much to be regretted that this highly gifted Gentleman, probably from a defect of physical powers, delivered his discourse in such a low tone of voice as to be scarcely audible. From what we were able to collect we select the following points. . . ." The few things that this reporter "collected" are not worth reprinting, and I will pass on to another and farabler description of the same discourse by some one who, perhaps because he

Indeed, it seems to have been replaced by the Tiahuanaco type, which, in its turn, after suffering degradation, gave place to a black ware. This black ware was the type current on the coast when the latter was conquered by the Inca people under Huayna Capac, the father of Huascar, who was the legitimate ruler at the time of the Spanish conquest. I have elsewhere given in detail the reasons for supposing that the Tiahuanaco ware, Truxillo ware, and the Nasca ware were in point of fact contemporary, and that the replacement on the coast of the two latter by the first was the result of conquest. In any case, it is obvious that the pottery which forms the subject of this note antedated the Inca period by a considerable space of time, since the Tiahuanaco ruins were regarded as a mystery by the Inca themselves. Twelve or thirteen Inca rulers had held sway at Cuzco before the coming of the Spaniards, so the Nasca pottery at the very lowest estimate cannot be less than a thousand years old, though how much older it may be cannot at present be estimated. A detailed study of early Peruvian art shows many correspondences between the art of this district and that of Tiahuanaco; it may fairly be claimed that the styles characteristic of Truxillo, Nasca and Tiahuanaco respectively represent local developments of a common psychology, and that the art of Nasca stands midway between that of Truxillo and Tiahuanaco. But, in whatever light it be regarded, the pottery of Nasca, both from the technical and artistic points of view, takes a high place among the products of those peoples whose cultured conditions may be described as secondary.

sat nearer the rostrum, could hear Turner only too well. This was a contributor to the journal from which I have already quoted more than once, the "New Monthly Magazine", who, after praising the Professor's introduction and diagrams, proceeds to demolish his discourse altogether:—

Excellent as are Mr. Turner's lectures, in other respects there is an embarrassment in his manner approaching almost to unintelligibility, and a vulgarity of pronunciation astonishing in an artist of his rank and respectability. Mathematics he perpetually calls "arithmetics", spheroids "speardies"; and "haivings" "towards" and such like examples of vitiated cacophony are perpetually at war with his excellencies. He told the students that a building not a century old was erected by Inigo Jones; talked of "elliptical circles"; called the semi-elliptical windows of the lecture room semi-circular, and so forth.—Mr. Turner should not, in lectures so circumscribed as perspective, dabble in criticism; he is too great a master in his own art to require eminence in polite literature, but would confer a more essential service on his pupils and on his country would he begin with the A B C of perspective, tell them how to find their horizontal line, their points of distance, sight and incidence; how to place objects of various sorts in correct

\* Continued from page 208.

## Turner as a Lecturer

angular and parallel perspective, leading them gradually on through linear to solid and aerial perspective, and show them by what means he accomplished those excellent architectural drawings that embellish his youthful name, and how he performed those wonders in art that dignify his present; and leaving criticism and metaphysics to those who understand them better, TEACH HIS PUPILS PERSPECTIVE.

More light is thrown upon Turner's elocutionary failings in a third notice of the same discourse that appeared in the "*Champion*," a weekly journal of some influence in the early part of the 19th century. John Keats was for a time its dramatic critic, and Haydon published in the "*Champion*" (concurrently with the "*Examiner*") his famous letter "On the Judgment of Connoisseurs being preferred to that of Professional Men". The critic of this journal describes the audience as "a respectable assemblage of Academicians, Associates, students and visitors". He thinks that the professor has somewhat gained in confidence since the preceding season, but regrets that he has still much to amend in the matter of delivery. "He drops his voice so at the end of his sentences that it is oftentimes impossible to make out his meaning, and delivers so many of his heads of sections, and names of artists and authors, so inaudibly as to defeat the end at which he aims". The representative of the "*Champion*" a week or so later attends another lecture of the same course and is more uncompunctilious than ever. He reproaches the Professor for launching too much into criticism and for being too penurious of instruction. Turner is blamed, and probably with reason, for pressing numerous diagrams into the service, merely "as helps to fill in his unhappy pauses", and worst of all, the distinguished lecturer is compared unfavourably with his humble predecessor, Edward Edwards, A.R.A. Edwards, says this critic, in spite of his homely diagrams and "fiddle-faddle manners", was of far more use as a teacher of perspective than Turner, who to do justice to himself should be as profuse in his instructions and directions as he is in the exhibition of his own fine drawings, his tedious criticisms and his ill-read quotations of poetry.

No addresses on perspective were given in 1817, but the year was marked by an improvement in the illumination of the Lecture Room at Somerset House by lighting it with gas, which probably helped to increase the attendance at Turner's lectures in subsequent seasons. The drawings made by the great painter to illustrate his remarks seem from the first to have been the principal attraction for those who listened to him, but the smoky light of the old brass lamps in the Lecture Room was not suitable for the display of the exquisite water-colours shown at his later addresses. These were the lectures heard by Redgrave, who says that as illustrations of aerial perspective, Turner placed before the students

many of his rarest drawings "in all the glory of their first unfaded freshness". It was probably the lighting of the room by gas in 1817 that prompted Turner to show those astonishing water-colours, for I can find no reference in the earlier years to the exhibition of any but illustrative drawings. The gas was laid on to the immense bronze chandelier with its "hundreds of burners" (the gift of the Prince Regent to the Royal Academy), the chandelier being suspended from the ceiling of the Lecture Room.

More addresses were given in 1818 and 1819, but in the first of these years the press did not give much attention to perspective. In January, 1818, the "*Literary Gazette*" sent to the opening lecture of the series a representative who appears on this occasion to make his first acquaintance with Turner. His account of the proceedings is sufficiently scornful. The introductory address is described as unconnected and obsolete, and the critic complains that the Professor's mode of displaying his diagrams made more confusing an address that was sufficiently erratic without such impediments. "Such a lecture", he concludes, "might be concocted out of two or three old volumes—the application being left to the hearer".

The lectures of 1819 were severely handled by an ably conducted journal, the "*Annals of the Fine Arts*", the organ of Haydon and therefore unfriendly to the Royal Academy. The editor in summing up the winter lectures at Somerset House, says that those on perspective were distinguished by their usual inanity, want of connexion, bad delivery and beautiful drawings. He finds it painful to speak thus of a man of such talent as Turner, but it is clear that the Professor either withholds his knowledge from the students, or is incompetent to teach this elementary branch of the Fine Arts which is, like thorough bass to music, the piles and planking of the foundation upon which the superstructure depends. Unkinder still is a note in the "*Annals of the Fine Arts*" of the same year, in "Somniator's" description of an imaginary visit to the Council Room of the Royal Academy.

"Somniator" (Haydon) gives a summary of the supposed speeches delivered at the Council by the President and others, and finally arrives at Turner. "It was now the turn of the Professor of Perspective. With great 'suaviter in modo' and elegance of diction he read his thoughts from a paper, which were that he thought the moderns had so de—deteriorated (h . . . g the word, he exclaimed l); here the Professor turned over two leaves and after reading more than half a page in which there was no connexion perceptible with the preceding one (except by the Ac-d-m-c . . . ns) suddenly exclaimed with great elegance that by . . . he had turned over two pages and then sat down".

## Turner as a Lecturer

However, other journals of 1819 treated Turner more favourably and one of them has so long a report of his first address of the season on the evening of January 4th, that I give it in full:—

"Monday night the lectures at the Royal Academy were resumed. Mr. Turner began his course on the Rules of Perspective. The learned Professor commenced by alluding to the importance of a knowledge of the Rules of Perspective to a Student in Art, though he at the same time admitted the uninviting nature of this branch of study. When its parts consisted in the arrangement of mathematical lines and tangents and the application of geometrical rules it was evidently a study which had no popular attraction and which must alone interest the student from his firm conviction of its utility and necessity.

He recollected well the information which he received when a student at the Academy, and the observation of Sir Joshua Reynolds that the time and season of instruction was at all times in force and that it depended solely on the artist to make it operative and useful for himself. The Rules of Perspective were most essential for an artist; it had always been held as an axiom that a picture which was correctly drawn according to geometrical rules was much more entitled to praise as a work of merit than one which possessed good colouring but was deficient in the form and effect which Perspective alone could furnish.

It was a remarkable fact that when in Athens Phidias and Archimedes were both employed in drawing a form of a statue meant to be placed on an elevated pedestal and to commemorate a public character the drawing of Archimedes was universally admired while that of Phidias was at the moment disregarded. The former had all the geometrical lines admirably arranged and adapted to the closest and most fastidious inspection—the latter had from his deep knowledge of Perspective so formed his figure as to produce the effect intended for a work of art from the elevation at which it was to be seen by the Public—the consequence was that when both statues were made and placed on the pedestal intended for their reception the one by Phidias was universally admired and that by Archimedes rejected as wholly unfit for its purpose.

This adaptation of parts, so as to produce effect in Perspective, was observable in the celebrated Monte Cavallo Figures which were executed to attract attention from the height at which they were placed. The Professor quoted the late Mr. Opie's opinion of the merit of the School of the Carraccis—that had they succeeded in uniting, as they intended, all the beauties of the preceding masters they would have put to the blush the admirers of many of the ancient works. The fine work of Julio Romano, representing *The Hours giving Precedence to the Horses of the Sun*, would not be less beautiful by being in its drawing more true; nor would the celebrated work of *The Transfiguration* be less admirable if it had some of the chiaroscuro of the Carraccis. The Professor then touched a little on the principles of architecture and introduced some fine drawings of the College of Physicians in Warwick Lane, of Bloomsbury Church, and other public buildings in the Metropolis; he particularly dwelt upon the architecture of the Admiralty and appropriately described it as remarkable for nothing but a union of incongruities. The Professor concluded by impressing upon the attention of the student the imperative necessity of his being well grounded in a knowledge of the rules of Perspective—to know how to elevate, to compress; where to be short and where to be prodigal in the application of ornament—was, he said, one of the first advantages which an artist could possess.

The obviously erroneous reference to Archimedes in this lecture is probably a slip made by the reporter. The story told by Turner refers to the legendary contests between Phidias and Alcamenes both of whom are said to have designed statues of Athena, to be set up on tall columns. That of Alcamenes looked best near to the eye, but when placed on the column was completely

out-shone by the statue made by Phidias, who had calculated correctly the proportions most suitable for its elevated position.

In some of the addresses given this year there is a note of discouragement which suggests that Turner realized that he was not altogether successful in his capacity as Professor. He laments the uninviting nature of his subject in the opening paragraph of the summary given above, and in another address reported in the "Morning Herald" he complains of the difficulties of his situation when dealing with a science of "comparatively humble appearance". Mr. Finberg, among the scraps of writing gathered from Turner's sketch books, gives some notes on Academy matters dated January 20th, 1819. Turner was at that time delivering his lectures for the year, and it is not unlikely that a partly deciphered line in the notes refers to the failure of his addresses, "P. cause (?) of despair". In the autumn of 1819 Turner made his first visit to Italy, where he inspected the art schools of Rome in company with Sir Thomas Lawrence and Chantrey. There he gained fresh official honours and his name appears in the Academy catalogue of 1820 with "Member of the Royal Academy of St. Luke" added to the "R.A., Professor of Perspective". However, he gave no perspective lectures in 1820, but revived them in 1821 when, unfortunately, the popular interest in Royal Academy addresses was centred in those of the Professor of Anatomy, Sir Anthony Carlisle. Not only Turner but Fuseli and Flaxman also, the Professors of Painting and Sculpture, were overshadowed by Carlisle, whose sensational lectures were the talk of the town.

Carlisle had the instincts of a showman, and nothing was too startling or too dreadful for him to exhibit on these occasions. Hazlitt was taken by the artist William Bewick to one of the lectures at which Carlisle according to his usual custom, appeared on the platform in full court dress with bagwig and cocked hat. The essayist, who came to scoff, for he had despised Sir Anthony since he had heard him speak contemptuously about the "uselessness of poetry", nearly fainted when the lecturer, to illustrate some of his remarks, passed round among the audience two dinner-plates, one containing the heart and the other the brains of a man. Exhibitions of groups of nude figures, placed in motion for the display of particular muscles, were favourite attractions at the anatomy lectures, and parties of prizefighters and Chinese jugglers appeared thus on Carlisle's stage, to be welcomed by packed and enthusiastic audiences. In 1821 the sensation reached a climax when it was announced that the Professor had engaged a squad of Lifeguardsmen to show how the muscles were exercised when using the broadsword. A crowd was expected,

## Turner as a Lecturer

and, although officers from Bow Street were engaged to keep order, the mob stormed the Royal Academy buildings at Somerset House, and some of its more daring spirits climbed on the roof of the Lecture Room, and pushed their bodies through the ventilating windows in the hope of seeing the show, which Carlisle at this juncture was compelled to countermand.

After the year of the anatomy riot Turner abandoned his perspective lectures until 1824, when they were attended by a new and patronizing critic who made a serious attempt to bring the Professor to see the error of his ways. This was a contributor to the "European Magazine", who at first was impressed by the imposing array of authorities on perspective and geometry, ancient and modern, quoted by Turner. The critic thought that there was no reason to doubt the mathematical knowledge of the Professor, and that the drawings he showed proved him to be "a very clever artist". With these qualifications he had hoped that Mr. Turner would deliver useful lectures, but finds to his regret that this is not the case. The student, he says, who listens to the addresses without previous knowledge of perspective leaves the Royal Academy as uninformed as he entered it, and even those who are already acquainted with the principles of the art can only guess at the lecturer's meaning. Painful as it is to notice the insufficiencies of such a talented man, the critic feels compelled to do so in order that he may rouse him to a sense of the duties he has undertaken to perform. As Mr. Turner speaks sometimes intelligibly and audibly, there seems to be no reason why he should not do so always, and it is obvious that this fault is not due to nature, but to inattention.

The writer in the "European Magazine" concludes a long review of the perspective lectures with a homily that throws a strong light on some of their weak points. Speaking of the diagrams prepared by Turner, he says: "The figures for the most part, and the letters employed in the definition, are in general too small to be clearly perceived at the distance of the seats; besides, so many figures exposed together and their definitions ran over without being pointed at, leaves the audience completely at a loss to know which is referred to, and not unfrequently of which particular figure he speaks. He seems at times quite lost, and if we did not know it to be otherwise we should be led to think it had arisen from a consciousness of inability; but surely perspective, sublime and useful and important as it is to art, is not the most difficult science in the world to be imparted; and we think Mr. Turner has sufficient talents to do so if he will but exert them. We hope, sincerely hope, he will be more attentive to his compositions and delivery in future, and recollect that lectures to be effective must be at

least clearly and simply, if not impressively delivered".

Six lectures were given in the following season of 1825, but none in 1826 and only four in 1827 when the commencement of the series, advertised for the 8th of January, was postponed until the 22nd, owing to the death of the Duke of York. This postponement leads to a curious discovery. Turner gave four lectures, and the fifth was announced for Monday February 12th, only to be countermanded by advertisements in the "Morning Post" and "Morning Chronicle" stating that Mr. Turner would be unable to continue his addresses owing to "a domestic affliction". Neither journal comments on this announcement, but there is a reference to it in a paragraph which contains, I believe, the only note on Turner's lectures that is to be found in the "Times": "Mr. Turner, the Professor of Perspective at the Royal Academy, has this season omitted the conclusion of his annual course of lectures on that science, in consequence of the death of a near relation. His fifth lecture was to have been delivered at the Royal Academy last night. In the preceding lectures Mr. Turner illustrated his discourse with some admirable perspective drawings well calculated to afford clearness to the definition of a science so abstruse as perspective, and which would otherwise be unintelligible in an oral essay. We make particular mention of these illustrative drawings, not merely on account of the high beauty which it may be supposed they possess, emanating from the hand of so celebrated an artist; but though to find fault is always a disagreeable task, we cannot help observing that Mr. Turner's delivery is by no means clear, and we apprehend that without the aid of the graphic auxiliaries his auditory would derive very little benefit from his lectures. We regret, however, that a domestic calamity should deprive the students of any advantages his lectures do afford."

Turner at this time was a bachelor, fifty-two years old, and living with his father, who survived until 1829. He is not known to have been on intimate or even friendly terms with any other relative. What, then, could have been this "domestic affliction" or "calamity", and who was the near relation whose death early in February, 1827, prevented the lecturer from concluding his professional duties for the year? At first I thought that the death must have been that of his mother, whom it had been necessary to place under restraint while Turner was still a young man, but Mr. C. Mallord W. Turner, who is deeply versed in the history of his family, tells me that he has reason to believe that Mrs. Turner died many years before this time, in a private asylum at Islington. The "domestic affliction" of 1827 is one of the mysteries of Turner's strange life for which there seems to be no explanation.

The final series of perspective lectures was commenced on January 7th, 1828, and completed on February 11th, when Turner made his last appearance as a speaker on the rostrum in the Lecture Room. He did not resign his post until long afterwards, and a scathing letter on the Academy addresses generally which appeared in 1831 shows that at that time his Professorship was still regarded as active. The letter, from "An Old Student" is in the "Library of the Fine Arts", a periodical edited by James Mathews Leigh, Etty's only pupil and the founder of a well-known London art school. The writer, after protesting against the practice of the Professors of repeating the same courses year after year, and almost word for word, says:—"If from its constitution the Lectureship of Anatomy be a nullity, that of perspective is a perfect farce and absurdity. The talents of the present lecturer are of the highest order in his style of art, and place him in spite of his peculiarities and eccentricities in the first rank of the landscape painters of the day . . . but he possesses few of the communicative qualities so essential to a man who would convey instruction. I have never known a student who derived the least benefit from the course given; and in fact, independently of the Professor, who could ever imagine that such a science as perspective—depending upon a consecutive series of problems, each of which should be minutely and carefully studied—can be acquired by oral instruction?"

"An Old Student's" opinion of the educational value of Turner's lectures is that of all the commentators I am able to cite—save one—and he cannot be taken seriously. A year or two before his death Turner dined with his old friend David Roberts, R.A., at whose table he met an Irishman, whose name does not appear but who was then a member of the Government. The statesman had been a pupil of the Royal Academy in early life, and after dinner he proposed Turner's health and said that he remembered attending the lectures on Perspective, which was so admirably explained and illustrated that he had been able completely to master that difficult science. The painter thanked him, and added sarcastically that "he was glad the Honourable Gentleman had profited so much by his lectures as thoroughly to understand them, for it was more than he did himself".

Turner's neglect of the perspective lectures in the later years of his professorship was the subject of questions at the enquiry into the affairs of the Royal Academy made by a Parliamentary Com-

mittee in 1836. Sir Martin Archer Shee, when asked about the conduct of the School of Perspective, said that the Professor had not recently delivered his lecture, and that in this respect the course of instruction in the schools must be admitted to be incomplete. "The Academy", said Sir Martin, in excuse of this neglect, "have forborne to press on the Professor of Perspective the execution of his duties as strongly as they might perhaps be expected to do—partly because many of the members considered the process of lecturing as ill calculated to explain the science of perspective; and partly from a delicacy which cannot perhaps be perfectly justified, but which arises from the respect they feel for one of the greatest artists of the age in which we live". Some figures relating to the perspective lectures given by Turner during the decade preceding 1836 appear in the Parliamentary report, but they are inaccurate in three out of the four years mentioned.

It has been suggested, not unreasonably, that the questions put on this occasion caused Turner to give up his Professorship. But no evidence on this point appears to exist, and if it be true that the Professor was influenced by the Parliamentary Committee, he certainly showed no undue haste in sending in his resignation, which was not received at the Royal Academy until December 28th, 1837, nearly a year and a half after Shee made his statement. Turner's resignation was formally announced by the President at the meeting of the Academicians held on the 10th of February, 1838, when Wilkie—probably with some mental reservation—moved a resolution expressive of the regret of the members at losing a professor "who by precept and example had advanced so much the cause of perspective". It was passed by acclamation and received by Turner with expressions of great satisfaction. The motion was seconded by Edwin Landseer, who, though he may not have admired the perspective lectures, had worked under Turner in the schools and had a prodigious opinion of the value of the great painter's advice in everything connected with art. "I should think", said Landseer, many years later, "that no man could be more accurate in his observation, or more thoroughly grounded in the education of an artist, than Turner. I have seen him detect errors during the days when we met at the Academy, after the pictures were placed; and whatever he suggested was done without question, and it was always an improvement, whether in proportion or anything else. He was without exception the best teacher I ever met".

# A PLEA FOR THE REINTEGRATION OF A GREAT ALTAR-PIECE

BY GUSTAVO FRIZZONI\*

**T**HE object which I am about to discuss calls to mind numerous noble works of art in sculpture and painting executed for Italian churches, which the debased taste of later times has allowed to decay or has actually destroyed, mutilated or removed. Unhappily the natural guardians of these treasures have too often helped to spoil them, in some cases from cupidity, in others from ignorance of their value, and in others from a mere foolish craving for novelty. Their callousness contrasts painfully with the enlightened devotion of predecessors who spared neither pains nor expense in securing the noblest powers of the artist to religious uses.

However profitable towards the reconstruction of these precious objects the task of reviewing such acts of vandalism might be, that is a task which I cannot undertake here. I can only cite a few specific instances analogous to the one which I have in view.

The fate of the high-altar-piece of the basilica of Sant'Antonio in Padua is notorious. As we know, it was decorated with a series of sculptures in high and mid relief by Donatello—a work, as we should have supposed, perpetually admirable on the site for which it was made. But blinded by a decadent spirit, a later generation removed it to some obscure repository for rubble, as unworthy of more sacred precincts. For this our contemporaries have tried to atone by repairing the damage to the best of their ability, though no guarantee can be given that the primitive conception has been successfully realized.

Concerning an admirable quattrocento triptych now divided among three museums, no more is known than that it was painted for the altar of the Capella Griffoni in San Petronio, Bologna, by the severe Ferrarese master, Francesco Cossa. The centre panel—the Dominican, *S. Vincent Ferrer*, in the act of preaching—now serves to represent Cossa in the National Gallery.<sup>1</sup> The two Saints which stood on either side of the patron have hung for nearly twenty years in the Brera. The gradino, designed to run the whole width of the altar-piece below the larger figures, and divided into scenes of the patron's life represented with extraordinary vigour and vivacity, has found its way into the Picture Gallery of the Vatican. The loss to the church once adorned with this fine painting may be realized more clearly if we consider the rarity of Cossa's work, and the fame of his mural paintings of Borso d'Este and his retinue in the Palazzo di Schifanoia at Ferrara.

If we turn to Sicily the losses are heavier still. Mere mania for change destroyed the

high-altar of the Duomo of Palermo, once composed of exquisite sculpture by Antonello Gagini. At Messina, the triptych by the city's own Antonello had been robbed of the panel above the *Madonna*, and had been spoiled and maltreated in many places, before it was discovered scattered in numerous fragments under heaps of rubble, after the recent terrible earthquakes, when it was carefully carried by Professor Salinas to the Museo di Palermo of which he is director. Nor is the fate of another even more masterly work by Antonello da Messina less lamentable. The picture in which he treats the Annunciation with all the delicacy of the consummate quattrocentist was recovered almost miraculously, in a ruinous condition, from the Pinacoteca at Syracuse, and still awaits the pious care of a conscientious restorer.

From these more notorious and irreparable losses I return to one of the less generally known, or, at any rate, more rarely visited, works of the prince of ancient Venetian painters, Giovanni Bellini, a great work rich in varying motives, the altar-piece which he executed for the church of San Francesco at Pesaro. Situated in a small city where few travellers stop, the altar-piece attracts the general public very little, not so much on account of the primitive stiffness of its style as in consequence of the complete blackening of the pigment and desiccation of the varnish. The effects of this deterioration have been aggravated by its situation in a very dim light. Even the serious student has had his enthusiasm and his powers of observation severely tried in the effort to distinguish anything in a work so hidden from sight. It was, however, just possible to ascertain its immense importance, both as a whole and also in its component parts. It has now been placed by the municipality in fuller light, in a secularized church belonging to that corporation, namely Sant'Ubaldo, a small but well-proportioned building with a cupola. But on its new site the altar-piece has only fallen under a new disadvantage. For, from love of the symmetrical, the great structure has been erected in the centre bay of the church. The consequence is that the light falls full upon it and causes reflection, and this is fatal to anyone who wishes to examine it closely.<sup>2</sup>

So great a work by so great a master has naturally not been overlooked by writers on Giovanni Bellini himself, nor by those who have undertaken to describe the monuments of Pesaro. It would

\* In reference to this matter I may observe that the tendency to subordinate the interests of the work itself to the exterior considerations of decoration is another sign that those who were responsible for the present arrangement did not take due account of the intrinsic value of the work itself, for if it had been placed in the corresponding bay on the left, the most enthusiastic admirer of the masterpiece could not have complained of the manner in which it was presented before him.

\* Translated for the author from the Italian.

<sup>1</sup> See Catalogue of the National Gallery, No. 597.





THE VISION OF SAN FRANCISCO (DESCENT) (WITH LITTLE PORTION RESTORED), BY GIOVANNI BELLINI. NOW IN THE CHURCH OF SAN FRANCESCO, GENOVA.

A PLEA FOR THE REINTEGRATION OF A GREAT ALTAR-PIECE  
PLATE I



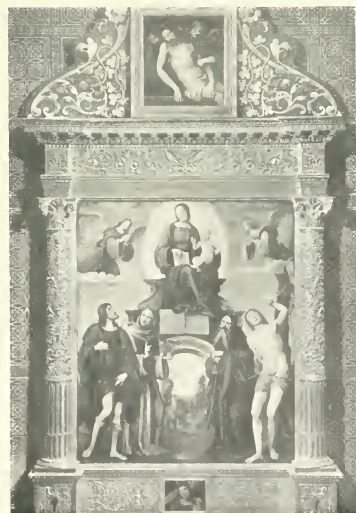
(B) S. PAUL, DETAIL FROM THE ALTAR-PIECE AT PESARO



(C) S. JOSEPH OF ARIMATHEA, DETAIL FROM THE PICTURE IN THE VATICAN GALLERY



(D) HANDS, DETAIL FROM THE PICTURE IN THE VATICAN GALLERY



(E) ALTAR-PIECE, BY FRANCESCO FRANCHINI, SAN MARTINO, BOLOGNA



(F) DETAIL OF FIGURE, ROYAL GALLERY, STUTTGART



## A Plea for the Reintegration of a Great Altar-piece

thus have been a work of supererogation to reopen the subject, if there were no lacuna to fill up in all the descriptions hitherto written, namely concerning the intimate relation of the top of the frame to the whole structure.

Among the excellences of this elaborate altar-piece, by no means the least is the exquisite decoration of the frame which constitutes an integral part of an organic whole. The scheme of structural decoration is initiated within the picture itself in the back of the throne whereon Jesus crowns the Madonna, and is indicated again in the predella-pictures and in the little niches, also painted, on the side panels, and filled with figures of the saints. But the details which I have enumerated do not make up the whole sum of the work. I illustrate the entire altar-piece in PLATE I, A, in order to show that the top of the frame was added, not fancifully, but deliberately, in order to culminate the architectural effect of the whole structure, which would otherwise appear somewhat stunted.<sup>3</sup> The cornice itself, the rectangular frame above it, and the decoration of both correspond perfectly with the structure to which they belong. All that they need is the restoration of the triangular decorations which served to attach the upper rectangle more gradually to the lower one. To emphasize my meaning I add in PLATE II, E, an illustration of a frame similarly constructed, which belongs to the altar-piece by Francesco Francia in one of the chapels in San Martino, Bologna. Here it will be seen that the upper picture is structurally articulated with the lower by means of ornamental foliage, in a style maturer than Bellini's, indeed, but not so delicate as his in his earlier period.

Now our main interest in the structure of the altar-piece at Pesaro is the question what picture originally occupied the upper frame; for the picture which is there now, the *S. Jerome doing Penance*, is merely an obscure canvas of the 17th century or even later.

At this point we are reminded that the Ateneo, the picture gallery of Pesaro, happens to possess a medium-sized picture representing God the Father appearing above clouds in the act of benediction, which from its design might well be intended for the top picture of an altar-piece. Considering also, that the type and treatment of the figure are both eminently Bellinesque in character, the idea might well occur to anyone that it was originally intended for the altar-piece of San Francesco. It is, however, actually a good deal later in date, having evidently been painted after 1500, whereas the altar-piece itself must be

dated about 1481 or a little later, as Mr. Roger Fry has shown in his monograph on Giovanni Bellini.

Unless all my suppositions can be disproved how are the proportions of the altar-piece to be accounted for? In Mr. Fry's detailed description, after dwelling also on the significant value of the less important members of the structure, he adds that nothing is wanting except the upper picture, which, as he estimates, would represent God the Father.<sup>4</sup> Certain data, however, which I have collected concerning this particular portion of the altar-piece, to my mind establish the certainty that the subject of this upper picture, as of many others, was not *God the Father*, but *The Dead Christ*.

I had indeed suspected for some time that the *Pietà* now in the Venetian room of the Gallery of the Vatican must be none other than the original upper picture of the altar-piece at Pesaro. With this idea in my mind, I visited Pesaro in order to investigate the matter to the bottom. Having provided myself with a measure, I obtained a ladder from the custodian of the church of Sant' Ubaldo and took the exact sight-measurements of the upper frame of the altar-piece. I then found that they corresponded to a centimetre with the measurements of the Vatican picture which I had previously taken with great care, 1'06 by '84 centimetres. Although this evidence is purely external, it is not without value in itself; however, there is corroborative evidence to follow, especially in certain significant local statements. In a small volume entitled "Pesaro",<sup>5</sup> the author, Signor Giulio Vaccaj, after a brief historical notice of the altar-piece and some account of the suppression of ecclesiastical institutions by Napoleon I, makes the following statement, on p. 121:

The picture by Bellini does not appear in the list of those carried away either in 1797 or in 1811. There is, however, a tradition in Pesaro that it did suffer that fate, and was returned later. But among the ten pictures belonging to Pesaro and Fano, returned through the celebrated Canova, who was the official commissioner for that purpose, is included a picture ascribed to Gentile Bellini, representing the dead Christ and the Virgin, and Bertaccioni's catalogue records that a *Christ deposited from the Cross* by Giovanni Bellini was taken from our church of San Francesco. The references are evidently to the same picture, which probably belonged to the great altar-piece already described, and may have been taken out of the smaller frame at the top of the structure, which is of the same style and date as the rest, and at the present time contains a picture of quite a different character.

After such a notice as this, only one step is needed in order to retrace the lost original, and it is strange that no one has taken it until now. On the other hand, it must be admitted that critics are by no means unanimous concerning the authorship of the Vatican picture. During its successive

<sup>3</sup> Fry (R. E.), *Giovanni Bellini*, London, 1899, p. 30.

<sup>5</sup> Vaccaj (Giulio), *Pesaro*, 1909, published under the general title *Italian artiches in the Collezione*, edited by the Istituto italiano di Arti grafiche di Bergamo.

## A Plea for the Reintegration of a Great Altar-piece

wanderings before it reached Rome, no knowledge concerning it has come down to us except that it came to the Vatican from the Galleria Aldrovandi in Bologna. In the Vatican it was ascribed until a few years ago to Andrea Mantegna. It is at the moment catalogued under the name of Bartolomeo Montagna, though it is not likely to bear that ascription much longer. In reality, we may assume that the painting was tampered with in the past and its original physiognomy obscured, since a critic so perspicuous as Morelli usually was, was induced to regard it as a copy of a picture by Montagna, made by Giovanni Buonconsigli. Cavalcaselle, however, pronounces decidedly for Giovanni Bellini. Further, at the present time Dr. Georg Gronau, the author of a monograph on the Bellini family, may be regarded as associating himself almost unreservedly with the judgment of Cavalcaselle. Although Dr. Gronau did not know the provenance of the Vatican picture, this did not prevent him from observing its close relation in style to the altar-piece at Pesaro. In fact he has scarcely finished his description of the altar-piece when he adds that no one who has grasped the significance of the severe figures of saints in the altar-piece will hesitate to connect them with *The Dead Christ* of the Vatican, not only as regards the spirit of the author, but also on account of the perfect synchronism of the two works. After dwelling on the qualities of the painting, Dr. Gronau observes that from its grandiose character and the originality of its composition it occupies an exceptional position. He continues thus:—

A *Pieta* of upright shape containing more figures (than three) is quite unusual, the more so, because one of them exceeds the rest by the height of a whole head, thus giving the group a pyramidal form. The result is a highly emphasized and restless contour. Still more noticeable is the absence from the scene of one of the chief personages, the Virgin. The conclusion to be drawn from all these data is, that the designer of this composition was a bold master, whose personality and creative force were stronger than artistic convention and ecclesiastical tradition. Such peculiar types must have originated in a pronounced individuality, especially the commanding figure of the upright man who gazes in profound thought at the dead Christ. His powerful, highly developed skull, the forcible treatment of his head, the contour of his whole figure betoken unmistakably a master of the highest order, as does also, correlatively, the head of the old man in profile behind the Christ. We find their counterparts in the altar-piece at Pesaro; the S. Paul in the one is as steadfast as the Joseph of Arimathea in the other (PLATE II, n, c), while the head of the Christ is too strikingly reminiscent of the head of the Berlin *Pieta*, not to convince us that they are the work of the same master. We are thus forced to conclude, that the composition at any rate is Giovanni Bellini's. The question is—improbable though that may seem—whether this masterly work must be regarded as a copy by some highly talented master. Still, its colour-scheme actually does fail to accord with Bellini's, and thus the doubts remain which the masterly form might well overcome.<sup>5</sup>

These doubts, I may add, would probably disappear entirely if the painting were entrusted to

an expert hand for moderate cleaning so that it might reappear in a condition more strictly in accordance with its original state.

Finally, as regards the most recent writer on the subject, Dr. Tancred Borenius, I note how thoroughly he had appreciated the picture, and that he places himself decisively among those who recognize it as the work of Giovanni Bellini. His observation, which follows, is especially worthy of note:—

The circumstances that there exist free copies of the Vatican panel by artists from the Romagna (one by Gerolamo da Cotignola in the Gallery of Budapest, another by Marco Palmezzano, oddly enough in the Museo Civico of Vicenza), and that, before coming to Rome, it adorned the Palazzo Aldrovandi at Bologna (its fate can be traced back no farther) seem further links connecting it with the Pesaro altar-piece. Whether we assume that it was originally somewhere in the Romagna—as would seem to me most likely—or that it was at Bologna from the beginning, our presumptions are always concerned with places more or less near to Pesaro; and thus the probability of the two works (the altar-piece and the *Pieta*) having been bespoken the one not long after the other grows still greater.<sup>7</sup>

As to the purpose for which the picture was intended there is convincing internal evidence that it was designed for a lofty position, not only in the unusually large scale of the figures, but also in their arrangement, and especially in the pose of the Christ, Who is placed so as to be seen to best advantage from below. Concerning this figure I may also observe that besides recalling the Christ in the *Pieta* of the Royal Gallery at Berlin, it also has a counterpart in the Christ which the same painter introduces in one of his perhaps least known pictures, probably painted several years later, the one now belonging to the Royal Gallery at Stuttgart. The comparison would prove more significant if the Stuttgart picture had not been falsified by mischievous restoration. However, in the figure of S. John the Evangelist, a hand is still left perfectly corresponding in form with the hand of Nicodemus in the Vatican picture [PLATE II, d, f].<sup>8</sup>

All things considered, therefore, it is difficult to deny that the Vatican *Pieta* constitutes a worthy crown to the principal picture of the nobly designed altar-piece, and it is unlikely that it will for the future bear any other name in the Vatican catalogue than Giovanni Bellini's. For, when he inscribed that signature in clear sculptural characters on the front of the steps to the throne of Jesus and Mary, it will be recognized that he intended to acknowledge the whole of his work.

As regards this throne I would also call attention to the peculiar significance of the landscape introduced into the back. This was first suggested to me by an authority eminently familiar with the neighbourhood of Pesaro, Signor Giulio Vaccaj,

<sup>5</sup> Gronau (G.), *Die Künstlerfamilie Bellini*, mit 1 Titelbild u. 107 Abbild., 1909, p. 73, in the collection *Kunstlermonographien*, ed. Velhagen u. Klasing. Bielefeld u. Leipzig.

<sup>7</sup> Borenius (Tancred), *The Painters of Vicenza, 1480—1550*, London, 1909, p. 97.

<sup>8</sup> The S. John's hand is the highest in PLATE II, F, and the S. Nicodemus's the lowest in PLATE II, D.





(A) DON. HENRY FANE AND HIS GUARDIANS, ENIGO JONES AND CHARLES GLAIR, BY SIR JOSHUA REYNOLDS

## *A Plea for the Reintegration of a Great Altar-piece*

to whose book I have already referred.<sup>9</sup> He points out the resemblance of the height, enclosed within turreted walls and crowned with a tower, to the Castello di Gradara, a short distance from Pesaro, adding:

The question involuntarily arises whether the artist's intention was to represent that castle, and to celebrate in his picture the memory of its reconquest, when having long remained in the hands of Sigismondo da Rimini, it was recaptured in 1463 by the valor of Federigo da Urbino, captain of the Papal army and son-in-law of Alessandro Sforza, Lord of Pesaro, to whom it was finally assigned.

That this motive, which is attractive enough in itself, was particularly pleasing to the master may be inferred from the fact that we see it almost repeated in one of his pictures, later by some years—the

<sup>9</sup> See note 5.

picture still preserved in the church of San Pietro Martire at Murano in which the Doge, Agostino Barbarigo figures devoutly as the donor.<sup>10</sup>

Finally if I might express a hope, it would be that—failing the possibility of ever seeing the original picture replaced in its proper position above the cornice of the Pesaro altar-piece in the frame now occupied by a mediocre painting heterogeneous to the whole work—some generous Mæcenas may arise and endow with a good copy of the Vatican picture, toned to the remainder of the altar-piece when that has been reclaimed to its primitive appearance by worthy restoration.

<sup>10</sup> The rock of Gradara deserves to be remembered not only on account of its position, but also because it contains a fine altar by Luca della Robbia and a picture of the *Madonna and Child* by Giovanni Sanzio, the father of Raphael.

## PICTURES OF THE ENGLISH SCHOOL IN NEW YORK BY P. M. TURNER



As a consequence of the steady and ever-increasing acquisition of works of art by Americans, the museums of the United States are rapidly assuming an undeniable importance for the student. The present is perhaps a not inopportune moment to report the progress already made and to correct a few erroneous attributions that have crept in. It must be remembered that American galleries, and this remark applies with particular force to New York, have to thank numerous private collectors for the loan of examples to supplement their permanent collections. In course of time, a large number of these will doubtlessly become the property of the museums, and it is therefore necessary to review a number of these loans in order to obtain an idea as to how the representation of a certain school is brought before the American public. There are few people in Europe who realize the number of first-rate works of the British School owned by American collectors: since Mr. Morgan has decided to house permanently his treasures in New York, their number has been so reinforced that the future student, in order to obtain a thorough grasp of his subject, will be obliged to include the city in his itinerary of visits. The material possessed by the Metropolitan Museum already serves as an admirable base, and if a certain amount of "weeding" could be judiciously accomplished, the difficulties of the past must not be forgotten.

As long ago as 1887, an excellent Reynolds [PLATE I, A], the large portrait group of the *Hon. Henry Fane and his Guardians, Inigo Jones and Charles Blair* (No. 166 of the official catalogue 1925), was added through the generosity of Mr. Junius S. Morgan. This well-known canvas, for which sittings were given in 1766, comes

practically direct from the collection of the Earl of Westmoreland, for whose family it was painted.

The composition is satisfactory, the brushwork straightforward and spontaneous, and without demonstrating the imaginative side of Reynolds's temperament in any marked degree, it is an eminently desirable canvas for a museum to possess. Its condition leaves nothing to be desired, and the absence of the conventionalisms and theatrical accessories so frequently present in his representations of the female beauties of his time give it an undeniable educational value.

As an example of the first President in quite another mood, the *Mrs. Angelo* (318), lent by Mr. George A. Hearn, deserves special mention [PLATE II, B]. Painted some few years earlier than the *Hon. Henry Fane and his Guardians* (sittings having been given between 1757 and 1760), we have in this picture a Reynolds strongly appealing to the popular imagination, a handsome woman painted with that distinction which occasionally verges on the austere, of which he was so capable.

Gainsborough is at present adequately represented only by a landscape (323) lent also by Mr. Hearn [PLATE III, F]. This is in every respect an excellent example, full of poetry and intense subtlety of feeling. In other and less capable hands, how empty such a composition might appear. The theme is of the simplest, yet how magically it holds together, what luminosity and atmosphere. The *Girl with a Cat* (243) is an obvious work by Gainsborough Dupont, to whom it is now rightly given in the label attached to the picture. Its heavy and laboured handling and superficial cleverness are all the more emphasized when one comes before it full of the memory of the landscape just described.

The attractive *Mrs. Fitzherbert* given to Romney is a characteristic Hoppner of the best period.

## *Pictures of the English School in New York*

Before such a canvas it is not difficult to understand his present-day popularity. None knew better than Hoppner how to portray the allure of womanhood or to emphasize the charms of a beautiful sitter. His poses are almost invariably elegant, his heads distinguished, whilst in his costume painting and treatment of the hair he has not a superior in the whole English school. The *Portrait of a Lady* (290) has suffered deterioration from time and the restorers, but even in its primitive state it must have been far from possessing the charm of the *Mrs. Fitzherbert*.

The museum is fortunate in possessing the most attractive *Portrait of a Lady* (298), by Sir William Beechey. Before such an example it is really astonishing the small degree of attention Beechey evokes in these days of the vogue of the 18th-century portrait. True, he was one of the most unequal painters of the British school, but when he is seen in a congenial mood he is quite the equal of many of his more sought-after contemporaries.

The Raeburn *Mr. William Forsyth* (294) is a portrait that any gallery might well be proud to possess. Excellently preserved and of the great Scotsman's best years, it affords a striking demonstration how he could soar above the besetting sin of his period and give a straightforward presentation of the personage he was painting, without any theatrical setting or playing for popularity. It is a somewhat curious fact that British portraits have always been better understood outside England than the landscapes. This may be accounted for in some measure by the larger number that has left our shores and the consequently increased facility of study afforded.

The Metropolitan Museum does not contain a single landscape by John Constable, in spite of the numerous works ascribed to him in the catalogue. To atone somewhat for this deficiency Mr. Hearn lends as fine a portrait, the *Mrs. Pulham*, as Constable ever painted.

The *Bridge on the Stour* (288) is quite a masterpiece by Watts [PLATE III, D]. It is, in every respect, as good as the charming little *Cottage* in the Louvre (which also passed for many years as being by the better-known master). The New York picture has, for him, astonishing brilliance of technique, and a certain spontaneousness of handling lifts it out of the category one usually encounters by him, in which the painter endeavoured to follow too slavishly the principles of his great model and so loses his own originality. Here we feel that we have Watts working in his own manner and after his own ideals, and the result is a characteristic and in many respects virile transcription of a typical scene from the English countryside.

The delightful art of Bonington is scarcely adequately shown, for whilst the *Coast Scene*,

*Normandy* (282) is from his hand, it is too early in period to give an idea of the brilliance he was later to achieve. It still has a certain charm and naiveness, an indication of a maturity which was to be all too soon developed and cut short. The *Sea Coast* (245), although showing his influence, is not from Bonington's own hand. It may well be one of those rare incursions into the oil medium practised by Francia upon his return to his native country after his lengthy sojourn in England.

The Norwich men, with the exception of Crome, are hardly well represented. The name of John Sell Cotman occurs twice in the catalogue, but neither attribution can be accepted by anyone having knowledge of this little understood painter. The *George Vincent* (309) is a poor but genuine example, and the *Willows by the Water Courses* (283) is a production of the Windsor period of James Stark.

The *Hautbois Common* (251), although somewhat faded owing to the influence of time, shows a certain and charming phase of Crome's art at its best [PLATE II, C]. This was exhibited by Crome at the annual show of the Norwich Society, held in Sir Benjamin Wren's Court in 1810, and was shown again by its then owner, Mr. F. Stone, at the exhibition of Crome's works held in Norwich after the artist's death. It then passed into the well-known Sherrington Collection, and was seen again at the International of 1862. A typical Norfolk scene, it is "felt" as only Crome could feel such a simple piece of his own country. The virile drawing of the trees, the strong shadows they cast in the sunlight of the summer afternoon and the flood of light beyond, as it catches the distant cottages and wood, are all admirably rendered. The large landscape given to Crome, whilst being an obvious English production of the time, has no connexion with the Norwich group. The influence of Gainsborough is apparent, and from the general disposition of the composition, the tree draughtsmanship and the handling of the foreground and figures, I am inclined to regard it as a late production of Benjamin Parker.

It is, however, when we come to Turner that we find the English school the most worthily represented. Nowhere outside London can such splendid examples be encountered. The early *Saltash* (244), with its wondrous suffused sunlight and exquisite placidity, can truthfully be said to constitute a landmark in English landscape art [PLATE III, G]. Even at this comparatively early stage in his career Turner had effectually grasped the end for which Cuyper had been striving, and added a unity and cohesion of design which the Dutchman rarely achieved. Yet how intensely English the result, and how affectionately the most commonplace details are painted. Of



(11) MRS. ANGELO; BY SIR JOSHUA REYNOLDS. LENT BY MR. GEORGE A. HEARN.



(12) HATFIELD COMMON; BY JOHN RUSSELL.







THE GARDEN ON THE TOWER OF WILLIAM WATTS



THE GRAND CANAL, VENICE; BY J. W. TURNER



AN ENGLISH LANDSCAPE; BY THOMAS GAINSBOROUGH. TENT BY MR. GEORGE A. HEARN



SALTASH; BY J. M. W. TURNER

## Pictures of the English School in New York

the later time, we have the imposing *Grand Canal, Venice* [PLATE III, E] (165), quite one of the best preserved canvases of this period. As a completion of the Museum series, a more appropriate example than the great *Whale Ship* (341) could scarcely be desired. This monumental work constitutes one of the glories of the gallery. At one time it formed part of the Munro collection, that collector having acquired it at the Academy exhibition of 1846. To the majestic mysteriousness of the whaler as she heaves in the morning mist, awaiting the termination of the unequal but still stubbornly contested fight between the gigantic whale and its relentless pursuers, is contrasted the monotonous and awe-inspiring swell of the ocean.


Added to these examples which the Museum itself possesses are the notable loans of Mr. George W. Vanderbilt. These include the poetical *Fountain of Indolence* of 1834, the *Harlech Castle* of an earlier epoch, formerly the property of Ruskin, and the characteristic *Haslings* of 1824.

A good example of the charming art of Richard Wilson is the Italian landscape (315) lent by Mr. George Hearn. Although the composition is not entirely satisfactory, it yet remains a worthy and dignified canvas from his brush. An excellent addition was made to the representation of the English school a few years ago, in the form of a beautiful William Etty, the *Three Graces*. That Etty has not yet come into his own in these days of enthusiastic collecting and exhaustive search for fine things is one of the anomalies of the moment. His flesh painting, when in his happiest mood, will bear comparison with many Courbets, and his sense of composition and line is frequently worthy of all praise. The happy grouping of the New York picture, the suppleness of its line and its delicate freshness of colour combine to render it one of the most desirable examples a museum could hope to secure.

The mature and poetical *Ariadne* of Watts constitutes a fitting completion to a worthy showing of the English school.

## OLD GERMAN PLATE WITH ENGLISH MARKS

BY E. ALFRED JONES

N the reigns of Elizabeth and James I much plate which bears a strong resemblance to contemporary German plate was wrought in England. Hitherto certain pieces in English collections, such as the celebrated 16th-century "Poison tankard" of Clare College, Cambridge, have been regarded as English, but this tankard is, in my opinion, German. Even the presence of a London hall-mark is not, startling as the assertion may seem, a guarantee that an article of plate was wrought in this country. This fact was made patent to me in the course of studying the unrivalled collections of historical plate of the Emperor of Russia at St. Petersburg and Moscow. The first object of essentially German character in the Imperial Russian collection in the Winter Palace is a silver-gilt pineapple cup (*ananaspokal*), illustrated here [PLATE, A]. Nothing more typically German than this cup could be seen in any collection, yet it bears the London date-letter for 1607-08 and a maker's mark, R S, in a plain shield. Its foreign origin is established beyond doubt by the presence of the marks of a German guild, faintly but sufficiently clearly marked to establish its German authorship. After seeing this German cup with a London hall-mark, I was prepared for further surprises in studying the vast array of plate in the Kremlin. Here, let it be said at once, are no objects bearing both German and English marks, but there are several pieces of plate unquestionably German, though stamped with London marks. One interesting point is

that most of the cups in the Kremlin, which I claim as German, bear the same "maker's" mark namely, R.B., with a pellet below, in a shaped shield. This fact suggests that the silversmith who stamped these pieces with his own mark and the London date-letter was a considerable importer of German and doubtless of other foreign plate, just as some three centuries later the English court goldsmiths, Rundell, Bridge and Rundell, stamped their own marks on foreign plate.

Although there are other objects, suspiciously German, in the Imperial Russian collection, the pieces which I venture to ascribe definitely to German craftsmen, and which were imported to England, are as follows: The pineapple cup, already mentioned; two tall covered cups, dated 1613-14 and 1618-19 [PLATE, B and C]; a similar cup, which has lost its cover, dated 1619-20 [D]; another pineapple cup, also without its cover, dated 1609-10 [E]; and, lastly, a gourd-shaped cup with the London date-letter for 1611-12.<sup>1</sup> A cursory examination of these three cups [PLATE, B, C and D] would be almost sufficient to ascribe them to a German silversmith. All these pieces, with the exception of the second pineapple cup, bear the mark R.B., to which allusion has already been made. Another cup in England bearing this same mark and the London date-letter for 1611-12 is in the possession of the Broderers' Company, having been given in 1628 by Edmund

<sup>1</sup> Illustrated on Plate IV in the *Old English Plate of the Emperor of Russia*, by E. Alfred Jones, 1909.

## Old German Plate with English Marks

Harrison, embroiderer to James I and Charles I. This cup I also claim as of German workmanship, despite the presence of English marks. The hand of a German craftsman can be traced in this cup by an examination of the electrotyle copy in the Victoria and Albert Museum.

A second example of a piece of German plate in England with a London mark is, in my opinion, the tazza, dated 1567-68, in S. Michael's Church, Southampton. The treatment of the scriptural subject—the meeting of Isaac and Rebecca—inside the bowl is thoroughly German, as will be observed from the excellent illustration in Canon Braithwaite's book, "The Church Plate of Hampshire", 1910.

A third example is probably the standing cup and cover of 1610-20, which is suspiciously German in character, in the collection of the late Lord Swaythling.

It might be suggested that some of these German vessels were wrought by German silversmiths who had settled in this country; but there is evidence that the Goldsmiths' Company of London were as strongly opposed to the admission of foreigners as apprentices in the early years of the 17th century

as they were to the admission of the French refugee silversmiths a century later. In the year 1605 there is this edict: "The son of no alien to be admitted apprentice". There is further evidence in the documents of the Goldsmiths' Company of the importation and sale of German plate in 1607 in the following notes:—

Workmen complain of Nuremberg work.

A fine for selling Nuremberg plate.

Complaint of a goldsmith soldering up a piece of Nuremberg plate which had been cut.

Rowland DeFreese allowed his mark and the Assay and Touch, having presented to the Company a cup of Nuremberg fashion.

Another record of the sale of German plate occurs in the following interesting note, under date of 1617:—

One Williams and one Burton goldsmiths proved on investigation to have been concerned in manufacturing spurious plate and after a full hearing are sent to prison. The Dean of Westminster sent a notice to the Court that he had bought from Williams a gilt basin and ewer of Nuremberg silver at 9s. per oz., which articles, weighing 99 oz. 4 dwts., are found to be defective and broken. Williams was ordered by the Court to make the Dean satisfaction.<sup>3</sup>

<sup>3</sup> These extracts are from Sir Walter Prideaux's *Memorials of the Goldsmiths' Company*.

## GLEANINGS FROM THE RECORDS OF THE REIGNS OF JAMES I AND CHARLES I BY CHARLOTTE C. STOPES

**T**HE same facts may be discovered from diverse entries in the public records, and yet each new entry is worth remembering, though it may seem to be duplicate, because sometimes new points are added and new dates given which add somewhat to the fulness of our information. For instance, Royal Patents of Office go through at least four stages; from one of these we may learn which courtier induced the King to grant a patent; from another, what was the fee exacted of the recipient; from another, some added condition or extension of the patent. In the same way payments to any painter may be learned from many sources. There are the "particular accounts", the Declared accounts of the Pipe Office, and those of the Audit Office, the Lord Chamberlain's Warrants, Privy Council Warrants, Royal Warrants, Exchequer Receipts, Issue Rolls, etc.

Therefore, even when we think we know, as newspaper writers say, "all about a painter", we should not despise little gleanings, even if they seem at first sight but to give repetitions of important facts in his biography. Some of the notes I now present may be of this nature, but others are entirely new.

I have just been through an uncalendared and hitherto unread series, sadly incomplete in itself,

yet filling up some gaps left in other groups. Some of these are very much crushed, stained and soiled; some of them are caked into pulp at one side, others have decayed from various causes, and all of them are very dusty. They are the Privy Seal Issue Warrants in the Exchequer of Receipts during the reigns of James and Charles.

A very decayed parchment tells us of

"Francis Clein . . . for 35 drawings of Love and Folly with the border two different ways . . . All manner of drawings for the Arch Triumphant".<sup>1</sup>

"5 and 6 Charles I", (Exchequer of Receipt Issue Warrants, 153).

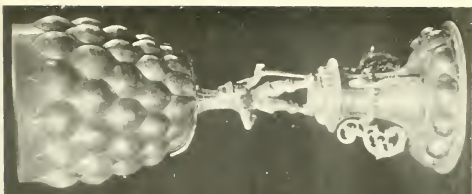
Again, from the unpublished registers of the Privy Council at Whitehall, we may extract an entry concerning another little-known painter:—

ADAM COLONE.

4th July 1623, Warrant to Sir William Vuedale, Treasurer of his Majesties Chamber, to pay unto Adam Colone, the sum of threescore pounds for 2 pictures of his Majesty, the one for Sir Pieter Young, the other to Thomas Linsay, for Mr. Bernard Linsey.

Bryan says only "an Adam Colonia, born at Rotterdam in 1634, may be his son." The "Dictionary of National Biography" says that the father was born in Antwerp but settled in Rotter-

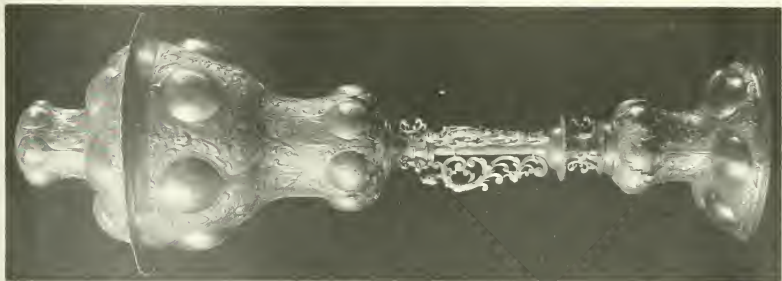
<sup>1</sup> A list of further works is given, but damaged beyond the possibility of reading.



E



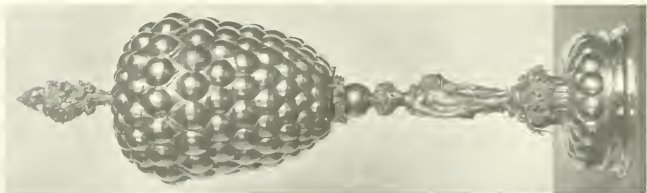
D



C



B



A



# Gleanings from the Records of James I and Charles I

dam in 193; it makes no allusion to his painting in this country.

## MARCUS GHEERAERTS I or GERRARD.

Of Marcus Gerrard, probably the elder, I have found a few curious entries in Elizabeth's reign, which may be introduced here, as they add entirely new matter to his biography. They are from the Wardrobe Accounts under the Lord Chamberlain's books, Vol. II (39), 40-41 Eliz.<sup>2</sup>

To Walter Rippon for 2 pairs of wheels and all work concerning them, 100s. To Marcus Gerrard for painting the wheels in oil colours, 60s. 8d. . . .

To Walter Rippon for the wood and work for a wagon painted and decorated like a carriage, all the work in iron, buckram, embroidery, with paint white, black and blue, ornamenting the wagon outside and inside, £16.

To Mark Gerard for painting and decorating the same wagon, £14.

To Mark Gerard for all the reparations made in painting the Chariots, Litters, and Wagons of the Queen and her Ladies, £16s. 8d.

To Robert More for the work and wood of a Chariot curiously carved, silvered, gilt and painted, £72 13s. 4d.

To Marc Gerard for painting the same Chariot, and the shafts and wheels of the same, in fine colours, gold and silver burnished, £68.

To Robert More for making two models of the shape of a chariot, carved, painted and decorated, to be shown to the Queen, £6 8s. 4d.

To Marc Gerard for painting and decorating the two models, 60s.

Robert More had made a special Ship-Coach for the Queen.

To Marc Gerard for new painting, gilding, and silvering the said Ship-Coach, £24.

To Marc Gerard for repairs to the close Carriage in painting, silvering, and gilding like the last, 73s. 4d.

In the following Volume, II (40) (41-42 Eliz.):—

To Marc Gerard for new painting, gilding and silvering the carriage, £28.

To Marc Gerard for all his reparation to the Chariots and litters, £6 13s. 4d.

In Vol. II, 41 (42-43 Eliz.):—

To Marc Gerard for painting knops and wheels of the Queen's carriage with oils, £6 13s. 4d.

To Marc Gerard for painting the rims of the wheels, £3 6s. 8d.

To Marc Gerard for painting and gilding the spokes of the wheels of the carriage, £6.

To Marc Gerrard for painting two other pairs of wheels in gold and oil colours, at 33s. 4d. each pair, £3 6s. 8d.

## MARCUS GHEERAERTS II.

Of the younger Marcus Gheeraerts we have several entries.

To Marcus Garrett, his Majesties Paynter, upon a warrant signed by the Lord Chamberlain, dated at Whitehall 4 July, 1617, for 4 Pictures, viz., the King's Majestie, the Queen's Majestie, the Lady Elizabeth her Grace, which were sent by his Majesty's Command to the Margins of Brandenburg, and one other picture for the Duke of York, which was sent into Scotland to the Lord Chancellor's sister, as appeareth by a bill of particulars annexed to said warrant £79. (Declared Accounts Treasurer of the Chamber. Pipe Office 343.)

To Marcus Garrett, Picture Drawer upon the Councils Warrant, dated at Whitehall 27th — 2 1618, for 4 several pictures drawn at the whole length, viz., of the King's Majesty, the Queen's Majesty, the Prince and the Lady Elizabeth, £85. (Dec. Acc. Treas. Chamber, Pipe Office 544, 15 to 16 James I.) The latter warrant appears in the Council Register with a slight difference which may be given here to illustrate what I said above.

31st May, 1618, Warrant to the Treasurer of his Majesties

Chamber, to cause payment to be made unto Marcus Garrett, picture drawer, the sum of £85 for drawing of four pictures, viz. — The King and Queenes Majesties, the Lady Elizabeth her Grace, and the Prince, being sent by his Majestys commandment to the Duke of Radwill.

## RICHARD GREENBURY.

Bryan does not know the Christian name of this artist. The "Dictionary of National Biography" calls him Robert, but adds some facts about Richard Greenbury patenting a process for painting upon woollen cloths, etc. The first entry of the name which I have found is in the Privy Council Register.

30th January, 1622-3, a warrant to Sir William Vuedale, Treasurer of the Chamber, to pay unto Richard Greenbury, Picture Drawer, the sum of £30 for his Majesties picture of him, drawn at length and delivered to the Lord Anand, and signified by his Lordship to have been by him received under his hand.

From the Exchequer of Receipt files we also find Richard Greenbury.

Charles, etc., to our Treasurer, etc., we command you to pay unto our servant Richard Greenbury, the sum of £200 for recovering and mending divers of our pictures which were brought from Mantua, 22nd May, 6. Charles I, Westminster, Exchequer of Receipt, Issue Warrants (Charles I, 153).

Another of the same year runs:—

Charles, &c., To our Treasurer, &c., Whereas Richard Greenbury, Painter to our dearest Consort the Queen, hath disbursed money in several particulars: For one great picture of our late deare mother Queen Anne, with her horse and dogges; for one picture of a Dutchman, after Johnson; for one copie of Venus and Mercury after Corregio; for carving, painting and gilding one great frame for the Souldier at sea by Titian; for painting and gilding one small frame for a woman's picture thought to be of Leonardo; for painting and gilding one frame for a peece of Lot which was carried to Greenwich.

To the Carver and Joiner for mending of frames; for a straining frame for a great peece of Van Dyke's with other provision and labour about it; for making of two great pieces for the Chappell Window in St. James's, amounting in the whole to the sum of £312.

The King ordered payment as usual at Westminster, 15th Feb, 6 Charles I, (Exchequer of Receipts, Issue Warrants, Charles I, 153).

## NICHOLAS HILLIARD.

A good deal is known about Nicholas Hilliard, but a few certified facts enrich his biography. I may note the following records:—

To Nicholas Hilliard by the Councils Warrant dated 5th June 1611 for making of two pictures, two tablets of gold, for his Majesty's service £24 12s. (Dec. Acc. Treas. Ch. Pipe Off. 543 p. 253, 859, 1, 1.)

To Nicholas Hilliard, his Majesty's Picture Maker upon a warrant dated 3rd of November 1613, for one tablet of gold, graven and enamelled blue, containing the picture of the Princes Highness, with a crystal there-on, by his Majesty commanded to be done, as appeareth by a bill thereof annexed to the warrant £12. (Dec. Acc. Treas. Ch. Off. Bundle 390. Roll 51. 1613-14.)

To Nicholas Hilliard his Majesties Picture Drawer upon the Councils Warrant dated at Whitehall 18th Oct., 1615, for work done by him about a table of his Majesty's picture, garnished with diamonds and given to John Barclay £35 as appeareth by a Bill of particulars, signed by the Lord Chamberlain. (Dec. Acc. Aud. Off. B. 390. Roll 63. 1615-16.)

To Nicholas Hilliard, Picture Drawer, for a small picture of his Majesty delivered to Mr. Heryott, his Majesty's Jeweller £4. (Dec. Acc. Aud. Off. Treas. Ch. B. 390. Roll 55. 1617-18.)

I am not sure if the following entry from a very different series, at a very different date, refers to

## *Gleanings from the Records of James I and Charles I*

the painter or not. But among the Privy Signet Bills for 1587, there is entered—

Hilliard. A lease in reversion of certain lands in Yaxley in the Countie of Huntingdon, Binbroke in Lincolnshire, Monk-broton in Yorkshire, Laption in Nottinghamshire, Islesworth and Brayford in Middlesex, Bromfield and Yale in the Countie of Denbigh and others, granted to Nicholas Hilliard gent., for 31 yeeres, paing yearly £43 11s. 11½d. and no fyne in consideration of service. Sept., 1587.

Of Laurence Hilliard so little is known that the "Dictionary of National Biography" states only, "he appears to have followed his father's profession". Among the petitions, Lord Chamberlain's Books V, 44, is one by "Francis Symphon Goldsmith, against Laurence Hilliard, picture-maker to his Majesty, for the payment of a debt". The Lord Chamberlain decided that if Hilliard did not pay within two months, Symphon would have 50s. more for costs and charges. (Nov. 14th, 1626.) Laurence Hilliard thereupon drew up a counter-petition. Of this Laurence Hilliard, I have come upon a patent, which I contract here for the sake of brevity. It proves the profession which he followed.

To Laurence Hilliard, his Majesties Lymner, the fee of £40 per annum &c. Whereas our dear sister Elizabeth by the great seal of England, dated at Westminster, granted to Nicholas Hilliard, goldsmith, her Lymner, a certain pension of £40 and whereas Laurence Hilliard, sone to the said Nicholas hath been trayned by his said father, and attained to good perfection and skill in the arte of lymning, whereof we have had sufficient experience, by his service done for ourself as well as for our dearest wite the Queen &c. . . . Because of his good and acceptable service done and to be done, we have given him the place and office of our lymner, from the time of the death, forfeiture, or resignation of the said Nicholas Hilliard his father for his life, 13th October 5 James I. (Exchequer of Receipt. Issue Warrants 139. James I.)

Charles &c. To Treasurer, &c.

### GERARD VAN HONTHURST.

Whereas there is due to *Gerit Van Honthorst* and *Cornelius Vroom* on . . . work done for us and for sundry pictures, the sum of £500 viz. To the said Gerit Van Honthorst the sum of £420, and to the said Cornelius Vroom the sum of £80. We comannd you to pay the same, &c. Given under our Privy Seal, at our Pallace of Westminster this 4th day of November, in the 4th Year of our reign. (Exchequer of Receipt Issue Warrants, Charles I, 152.)

Charles &c. To our Treasurer, &c.

Whereas by our letters of privy seale bearing date the 18th day of May in the sixth year of our reign, we gave warrant for payment of the sum of £210 unto *Gerit van Honthorst* or his assigns, in satisfaction of a picture of our brother and sister the King and Queen of Bohemia and their children by him made and sent unto us, as by the said letter under our Privy Seale more at large appeareth.

But the King finds that Sir Henry Vane, Ambassador to the Low Countries has paid this sum, so the money is to be transferred to Sir Henry Vane. 31st March, 7 Charles I. (Exchequer of Receipt. Issue Warrants, Charles I, 153.)

### CORNELIUS JOHNSON.

There is preserved "A warrant to swear Mr. Cornelius Johnson, his Majesty's servant in ye quality of Picture Drawer to his Majesty, December ye fift, 1632. (Lord Chamberlain's Warrant Books, No. V, 23.)"

\* See Greenbury above.

It is probably he who is referred to in the book of "Prince Henry's expenses" under the date of 5th July, 1609.

To Cornelius the Dutchman, by command £20. (Exchequer, Q. R. 4338.)

### MYTENS.

Some time since there appeared in this Magazine<sup>4</sup> my "Daniel Mytens in England", and I add only a few extra notes.

To Daniel Miltens upon the Conncell's Warranty dated at Whitehall 25th May 1620 for making the picture of the Earl of Nottingham by his Majesties command, with a gilded Frame for the same £27. (Privy Council Register.)

To Daniel Mytens on a warrant dated 4th April 1623, for drawing his Majesty's picture at length, given to Monsiear Boyschote the Ambassador from the Archduke £30. (Dec. Acc. Treas. Chamb. Pipe Office, 544, 1623-4.)

A passe for Daniel Miltens, his Majesties Picture Drawer, to go over to the Low Countries, and to remain there for the space of 6 months. (Privy Council Register. 8th August, 1626.)

A pass for Daniel Mytens and one servant to go over into the Low Countries, and be to take his trunkes and one servant. (Privy Council Register, 12th Sept., 1630.)

Charles &c. to his Treasurer &c. to pay to Daniel Miltens our Picture Drawer £120 satisfaction for a copy of Titian's great Venus by him made and delivered at Whitehall for our use and service. 3rd July. 1. Charles I. (Exchequer of Receipt. Issue Warrants, Charles I, 150.)

A pass for Mrs. Miltens, three children, and two mayds, to go into the Low Countries, under the States of the United Provinces, and to take with them their trunkes of apparel &c. (Privy Council Register, 11th May, 1631.)

### ISAAC OLIVER.

Isaac Oliver is said to have died on October 2nd, 1617. Nevertheless, it is not unusual that paintings of an artist are referred to later dates than that given for his death, as payments seem frequently to have been long deferred.

In the Privy Council Register, 21st April, 1616, there is a

Warrant to Lord Stanhope to pay unto Isaac Oliver the sum of £40 for three pictures made by him and delivered to the Prince his Highness, as appeareth by a bill of particulars, signed by Mr. Murray.

To Isaac Oliver Picture Drawer upon the Counsell's Warrant dated 3rd April 1617 for 4 several pictures drawn by him for the Prince before his creation £40. (Dec. Acc. Treas. Chamber, Pipe Office 544.)

To Isaac Oliver, on the Conncell's Warrant, dated 25th February, 1618, for three pictures by him made and delivered to the Prince £40. (Dec. Acc. Treas. Chamb. Pipe Office 544, 15 16, J. 1.)

The original Warrant for this is in the Privy Council Register under 25th Feb. 1618-19. "Warrant to Sir William Uvedale Knight, Treasurer of his Majesty's Chamber, to pay unto Isaac Oliver, the sum of £40 for three pictures made by him and delivered to the Prince his Highness as appeareth by a Bill signed by Mr. Thomas Murray".

It may be supposed that this painter is referred to in

Prince Henry's Expenses. (Exchequer Q.R. 4338.) 26th Feb. 1608. To Izak the paynter for his Highness' picture to Sir Robert Douglas £5 10s.

In July, 1628, among the royal servants who petition to be relieved of subsidies, appear the names of Daniell Miltens Picture Maker and PETER OLIVER Linner, who were put on different level. (Lord Chamberlain's Warrants, V, 93.)

<sup>4</sup> June 1910. Vol. XVII, pp. 160 etc.

# Gleanings from the Records of James I and Charles I

## PETER OLIVER.

Charles by the Grace of God, King of England, Scotland, France, and Ireland, Def. Faith, &c.

To the Treasurer and Under Treasurer of our Exchequer for the time being, Greeting. Our will and pleasure is, and we do hereby will and command you out of the Treasure remaining in the Receipt of our Exchequer to pay or cause to be paid unto *Peter Oliver*, Picture Drawer, or to his assigns, the some of £200, being for certain pictures by him made, or to be made by our command. The same to be taken unto him without account, imprest, and other charge to be set upon him or them, for the same. And these our letters shall be your sufficient warrant and discharge in this behalf. Given under our Privy Seal at our Palace of Westminster the 14th day of January, in the tenth year of our reign.

(Privy Seal Issue Warrants, Exchequer of Receipts 154, 1636.)

## ROBERT PEAKE.

Comparatively little is known of the paintings of Robert Peake, so we may give it—

To Robert Peake, Picture Maker, upon the Council's Warrant dated 3rd Oct., 1612, for 3 several pictures drawn by him, at the commandment of the officers of the Duke of York, £20. (Dec. Acc. Treas. Chamb. Pipe Office, Roll 544, 1612, 1613.)

To Robert Peake, The Prince's Highness' Painter, upon a warrant signed by the Lord Chamberlain at Baynard's Castle, 15th May 1613, for three several pictures of his Highness as appeareth by a bill of particulars thereunto annexed £35. (Dec. Acc. Treas. Chamb. Pipe Office, 544, 13-14 James I.)

We may also add from "Prince Henry's Expenses", 14th July, 1609:—

To Mr. Peck for a picture of his Highness which was given in exchange of a picture £3. (Exchequer Q.R. 4338.)

## PETER PAUL RUBENS.

Charles, &c. To the Treasurer, &c.

Warrant to Balthazar Gerbier for paying the expenses or Seigneur *Pierre Paulo Rubens*, the Secretary and Councillor of the King of Spain, £290. At Westminster, 4th January 5 Charles I. (Exchequer of Receipt, Charles I. Issue Warrants, 153.)

Charles in the same year also gives a

Warrant to Balthazar Gerbier, Esq., for £500 for a diamond ring, and a hat band by him sold to us, and delivered to Signor Peter Paul Rubens, Secretary and Councillor to the King of Spain—Westminster—5 Charles I. (Exchequer of Receipt, Charles I. Issue Warrants 153.)

The political duties of Rubens must have taken up too much of his time, as is proved by the original records concerning him, published by Mr. Noel Sainsbury. But the following warrant for payment seems to decide what Mr. Sainsbury thought uncertain about the completion of the payment to the artist in 1637:—

Charles, &c. To the Treasurer, &c.

We command you that out of our treasure remaining in the Receipt of our Exchequer, you forthwith pay, or cause to be paid to Sir Peter Paul Rubens, Knight, or his Assigns the sums of £3,000 in full satisfaction for certain pictures by him sold unto us. The same to be taken to him without any account imprest, or other charge to be set upon him or them for the same, or any part thereof. And these our letters shall be your sufficient warrant and discharge on this behalf. Given under our Privy Seal at our Palace of Westminster. 28th May 12 Charles I. (Exchequer of Receipt, Charles I. 155.)

Well-known as Vandylke is, a few references may be added:—

## SIR ANTHONY VANDYKE.

A warrant to Sir Anthony Vandike to deliver his Lordship the picture of the Queen he lately made for the Lord Chamberlaine, July 22nd, 1653. (Lord Chamberlain's Warrant, V. 93.)

Among the Warrants for Issue, on 17th October, 9

Charles I, there is that for the payment of the pension to Vandylke of £200 per annum.

(Exchequer of Receipt, Issue Warrants, Charles I. 154.)

Charles by the grace of God King &c.

To the Treasurer, and Undertreasurer of our Exchequer. We will and command you, out of the Treasure remaining in the Receipt of the Exchequer, to pay, or cause to be paid unto Sir Anthony Vandike Knight or his assigns, the sum of £40 of lawfull money of England, for a picture of our dearest consort the Queen, by him made, and by our command delivered unto our right trusty and right well-beloved Cousin and Councillor the Lord Viscount Wentworth our Deputy of our Realme of Ireland. And these our letters shall be your sufficient warrant and discharge in that behalf. Given under our Privy Seal at the Palace of Westminster, the 21st day of October the ninth year of our reign.

(Issue Warrants. Exchequer of Receipt 154.)

Charles by the Grace of God King, &c.

To the Treasurer, Undertreasurers, and Chamberlains of our Exchequer now and for the time being greeting. Whereas wee, by our letters patent bearing date with these present have given and granted unto our trusty and well-beloved Sir Anthony Vandike Knight, one annuity or yearly pension of two hundred pounds of lawfull money of England by the yeare, to have and to hold the said Annuity or yearly pension of two hundred pounds to him the said Sir Anthony Vandike and his assigns for and during our pleasure to receive and take the said Annuity, or yearly pension of two hundred pounds at the Receipt of the Exchequer of us, our heires and successors, out of the Treasure of us, our heires and successors there from time to time remaying by the hands of the Treasurer, Undertreasurer, and Chamberlains of the said Exchequer, or some of them, at the lower usual feasts of the yeare, as in and by the said letters patent more plainly appeareth. Wherefore we will and command you that out of the Treasure at the Receipt of our Exchequer, ye pay or cause to be paid unto the said Sir Anthony Vandike, or his assigns, the said Annuity or yearly pension of two hundred pounds, according to these our said letters patent, receiving of the said Sir Anthony Vandike, from time to time the letters of accounts testifying unto your payment thereof, which for us shall be sufficient in that behalf. Witness ourself at Westminster 17th Oct. 12th year of our reign.

(Privy Seal Patents, among Pells Rolls.) P. R. O.

It may be noted that this is not for life as most of the others are, but "during our pleasure".

## VAN DER DOORTE.

Van der Doorte is well known as Medallist and Keeper of the Royal Collections, but little is known about his full-length portraits.

To Abraham Van der Dorte, upon the Councils Warrant dated 16th March 1618 for drawing his Majesty's Picture at Length £30. (Declared Accounts. Audit Office, Roll 57, Bundle 544.)

To Abraham Van der Dorte, on the Councils Warrant, dated at Whitehall 4th May 1620, for ymbossing 2 portreys of his Majesty, and attending his Majesty at Newmarket Royston and other places about the same £80. (Declared Accounts. Pipe Office, 544, 17 to 18 James I.)

To Abraham Van der Dorte upon the Councils Warrant dated at Whitehall 8th August 1620 for 14 portrait boxes and cases, as well of his Majesty as of the late Queen, and remaining in the late Queen's Cabinet at Whitehall, as by a bill annexed appeared £420. (Dec. Acc. Pipe Office 544, 17 to 18 James I.)

To Abraham Van der Doort. A warrant to ye great Wardrobe for ye delivery of 3 bedticks to Mr. Vanderdoort to be used for the drawing of his Majesty's picture as also for ye delivery of certaine other parcels for his Majesty's use upon a former Warrant bearing date ye 18th December 1626, Signed ye 9th of July 1628. (Lord Chamberlain's Warrant Book V, 93.)

## PAUL VAN SOMER.

To Paule Van Somer on the Councils Warrant dated at Whitehall 4th Feb 1619 for divers pictures by him made for the late Queen's Majesty as appeareth by a Bill of particulars annexed to the Warrant £170. (Dec. Acc. Treas. Chamb. Pipe Office 544, 17 to 18 James I.)

## Gleanings from the Records of James I and Charles I

To Paule Van Somer upon the Concell's Warrant dated at Whitehall 3rd Nov 1619, for making by commandment the Picture of the late Queen delivered to Sir Robert Anstruther £60. (*Ibid*)

A pass for Paule Van Zomer one of his Majesties servants, and his wife and two servants to goe into the Low Countries and to take with them necessary provisions. *Not prohibited*. (Privy Council Register, 23rd July, 1620.)

To Paul Van Zomer upon the Concell's Warrant dated 27th June 1621 for drawing at length two pictures, one of his Majesty and the other of the Prince, which were delivered to the Polonian Ambassador £60. (Dec. Acc. Treas. Chamb. Audit Office, Roll 59.)

To Cornelia Van Zomer Executrix to Paul Van Zomer upon the Concell's Warrant dated 10th Oct. 1621 for 2 whole pictures of his Majesty, and one of Prince Henry made by his Majesty's Special Command £90 (Dec. Acc. Treas. Chamb. Audit Office, Roll 60.)

To Cornelia Van Zomer, wife to Paul Van Zomer, Picture Drawer, upon the Concell's Warrant at Windsor 8th July 1622, for his Majesty's picture by him drawn and given to Mr. Gibb £30. (*Ibid*.)

To Cornelia Van Zomer wyfe of Paul Van Zomer Picture Drawer, upon the Concell's Warrant, dated 10th Jan. 1622, for drawing his Majesty's picture at length, given to the Earl of Holderness £30. (Dec. Acc. Aud. Off., Bundle 392, Roll 61.)

*Vroom, Cornelius*, see Gerrit Van Honthorst.

We may mention among the artists the notice of the great sculptor Hubert Le Sueur :—  
HUBERT LE SUEUR.

Charles, &c. To Commissioners of the Treasury—  
Whereas *Hubrecht Le Sueur* hath sold and delivered unto us several bustes of Brasse (Viz) two Bustes of our own Pourtrait, one Buste of Brutus, and one of Agrippina, for the sum of £200; Our will and pleasure is, wee do hereby will & command you, out of such our Treasure which now is or hereafter shall be remaining in the Receipt of our Exchequer, to pay or cause to be paid unto the said *Hubrecht Le Sueur* or his assigns the said sum of £200 in full satisfaction for the said Bustes, without imprest, &c. . . . Given under our hand at our Palace of

Westminster the 11th day of March in the 10th year of our reign. (Exchequer of Receipt. Issue Warrants Charles I, 155.)

Charles, &c. To our Treasurer, &c.

Whereas Hubert Le Sueur, Sculptor, being by our command employed in Italy, for bringing from thence the moulds and patterns of certain figures and antiques there, hath in the performance and service, both by himself and his servants, by the space of a month, disbursed divers somes of money over and above the sum of one hundred pounds which he hath already received, As by his Accompt in that behalf doth appear. And forasmuch as he hath now finished that service and delivered the said moulds and patterns to our own contentment, We hereby will and command you to pay unto him one hundred pounds, &c. Given &c. at Westminster 22th May 6th year of our reign. (Exchequer of Receipt. Issue Warrants Charles I, 152.)

Charles &c. To Treasurer &c. . . .<sup>5</sup>

Whereas Hubert Lesure . . . for a statue cut in brass . . . the sum of £100.

At Westminster . . . 6 Charles I.

(Exchequer of Receipt. Charles I, Issue Warrants 153.)

There are also notices of *Charles Anthony*, graver of the great seal, and others for James I, and of *Nicholas Brioth*, graver of the seals of Charles I.

Two general purchases of works of art, without the artist's name being given, may close the list—  
Charles &c. To Treasurer &c.

To our servant Endymion Porter, for one picture of the Storie of Reynaldo and Armida, for which he hath paid the sum of seven-eight pounds. . . . We require you to pay this sum &c. March 5 Charles I. (Very much decayed.) (Exchequer of Receipt. Issue Warrants Charles I, 152.)

Charles &c. To our treasurer &c.

Unto Phillip Burlinachi for certain pictures and Statues which he hath sold unto us £11,000. 5 Charles I, 152.) (Exchequer of Receipt. Issue Warrants Charles I, 152.)

This last entry is very much decayed.

<sup>5</sup> Very much decayed.

## EARLY FURNITURE—VII BY AYMER VALLANCE

### CUPBOARDS—(continued).



OF the two livery or dole cupboards illustrated herewith, the upper one is the earlier, and both of them are earlier, in point of date, if not in style, than either of those illustrated in these pages in December last.

The upper one [PLATE, A], notwithstanding its poor condition, is of peculiar interest as a typical West-of-England specimen of 15th-century workmanship. It was purchased at Weston-super-Mare, having been ejected from one of the parish churches in the neighbourhood, where it had remained in use until it was deemed too much worn out to be worth preserving! It has now been acquired for the Belvoir Castle collection by the Marquess of Granby, in whose keeping there is no fear of its not being appreciated, nor of its failing to receive due care. In this instance, door and hinges having all been lost, it is impossible to say what they were like, and, quite wisely therefore, no conjectural restoration has been attempted. The tracery panels on either hand exhibit the elegantly flowing lines characteristic

of the oak furniture of the same date and provenance. The cupboard measures 3 ft. 0½ in. wide by 1 ft. 3½ in. deep and 2 ft. 0½ in. high.

The handsome livery cupboard [PLATE, B] is in the Victoria and Albert Museum, having been acquired in 1908. Another English example, it happens to be in a far better state of preservation than the preceding, though probably not so early by some ten or twenty years. The official label assigns it to about the year 1500. This cupboard exemplifies how perfectly the balance of the composition may be maintained without the door and side pieces being necessarily uniform in pattern with each other. It also shows into what insignificance mouldings could shrink. For they are become simply parallel grooves of such shallow profile as scarcely relieves the monotony of the smooth surfaces, while they quite fail to contribute any emphasis or definition to the leading lines of the structure.

If authentic, the punctuation round the ring in the centre of the lower tracery of the door is a significant note of decadence. For so long as the art of the carpenter or joiner was in its full



(V) DOLE CUPBOARD, ENGLISH, 15TH CENTURY. COLLECTION OF THE MARQUESS OF GRANBY, BELVOIR CASTLE.



(VI) DOLE CUPBOARD, ENGLISH, 15TH OR 16TH CENTURY. CHURCH AND ORGEL MUSEUM.



vigour, its firm, masterful lines were sufficient decoration by themselves, and it was only when the craftsman's hand began to fail and he lost confidence that he had recourse to the ill-advised plan of piling ornament on what was already perfect decoration.

The door is hung with iron hinges, but, as they do not match, it is obvious that one of the two must have been added subsequently to the other, to take the place of an earlier hinge, now perished. If either of the two be original (which is doubtful),

it would, to judge by the position of the nail-holes in the door, be the upper one. But it cannot be contended that either of them is otherwise than coarse and clumsy, and quite unworthy of the woodwork to which it is attached. The body of the cupboard is 3ft. 2ins. wide by 1ft. 3ins. deep; its total height, including the top, 2ft. 1in.

My thanks are due to the Marquess of Granby for his courtesy in sending me for reproduction a print of the photograph of his cupboard; and also to the authorities of the Victoria and Albert Museum for like facilities in the case of the other example illustrated in this number.

## ALMA TADEMA BY A. CLUTTON BROCK

**I**F you look at the large picture in the Tadmada Exhibition called *The Finding of Moses* and put its title out of your mind, you will see that it is a picture of larkspurs. The larkspurs are not mentioned in the catalogue description, which tells us how Pharaoh's daughter is being carried in a litter along the bank of the Nile, and how in the right distance the Pyramids are seen; but for all that larkspurs are the subject of the picture. The rest is put in because Tadmada was not content with his subject. In painting the larkspurs he has shown not only great skill, but an interest which fails him altogether in his figures. Now there is no reason whatever why an artist should not make a picture of a row of flowers with subordinate figures in the background; but, if he does so, he ought to be clearly aware that the flowers are the main theme of his picture. Tadmada seems to have thought that the finding of Moses was his main theme. He draws our attention to the emotions of Pharaoh's daughter, which evidently have not interested him at all. He has seen the larkspurs and learnt a great deal about them; he paints them as they grow; but in place of Pharaoh's daughter he has only seen a model, and has painted her merely as she was posed. His foreground is an English garden, his background a studio Egypt; and the eye of the spectator cannot reconcile the two or see one picture in them.

In another large work the subject is the crowd of spectators in the Coliseum seen beyond great columns; but the picture is called *Caracalla and Geta*, and the artist has done all he could to distract our attention from what has really interested him to his collection of models in the foreground. Here, again, he has attempted drama. The great Emperor Septimius Severus, who looks like Father Christmas, is quite unconscious of the intrigues of his wife, who looks like a bad actress. Caracalla is evidently discontented and Geta has no idea that his brother would like to murder him. So much one gathers if one knows the history; but

it only makes one wonder the more, why a painter, who could show this pleasant miniature skill in his background, should be at the pains to paint drama so listlessly in his foreground. It is clear from this Exhibition that Tadmada, however much experience increased his skill, did not use it to discover the nature and limitations of his powers. Perhaps the best picture shown is the *Interior of San Clemente, Rome*, painted in 1863. It contains only one figure and would be better without that; but the architecture is painted as if the artist had really understood its meaning. It is, in fact, a portrait of the Church and a fine one. Tadmada could also paint portraits of human beings, as we may see from the portrait of his mother dated 1853, a very remarkable work for a boy of 17; and it is strange that most of his later portraits should look like enlarged figures from his subject pictures. There can be no doubt that some confusion or distraction happened to his mind by reason of which his natural powers were misused; and it is worth while trying to discover exactly what this confusion was.

It is quite clear from all his works that Tadmada was by nature not an imaginative artist. That is to say his emotions did not produce in his mind images of real things stamped with the character of that mind. Like most Dutch artists of the 17th century, he was naturally inclined to make pictures out of a particular reality; and if he had been content to do this, he might perhaps have acquired a power of painting genre in a landscape manner like de Hoogh, and might have produced a distinct art of his own through his own observation of the play of light upon different objects and surfaces. Such pictures of a particular reality are the prose of painting; but they may be a pleasant and satisfactory prose, if the artist is really in love with what he paints and if he has the patient skill which Tadmada possessed. But to succeed with this kind of painting, an artist must be thoroughly familiar with his subject matter so that he may know exactly what interests him in it. It is only by means of thorough knowledge that he can escape from

## Alma Tadema

the imitative painting of particular objects, that he can be a de Hooch instead of a Dou; for a human interest gives to a painter his own system of accent and subordination, it is an interest in a whole scene and in certain relations of objects to each other rather than in the objects themselves.

Unfortunately Tadema was not content to be a painter of this kind. He tried to produce a new kind of art, which we may call the prose of things not familiar, the genre of a life not seen. It is not merely that he attempted to give an illusion of reality; he went further than that and by completely prosaic means attempted to give an illusion of unreality, and this effort was his undoing. Whatever a painter imagines, he can represent so as to satisfy an intelligent spectator, no matter how far removed from the spectator's own experience it may be. But the imagination has a consistency of its own and convinces by means of that, not by any attempt at illusion. Tadema, in his pictures of Roman life, imagines nothing, and tries to convince by the illusive representation of particular objects. Thus he is far more dependent upon mere imitation than any genre painter of the life of his own time; for a spectator knows the life of his own time so well that he does not need to be told everything about it; but he knows nothing about the life of the Romans, and, if that life is prosaically represented to him, he can only be convinced of its reality, as it were, by documentary evidence. Tadema's pictures are full of documents made as authentic as the painter's skill and learning can make them; but unfortunately there is one kind of document that necessarily fails him. In Rome there are many kinds of Roman handiwork to be seen, but the Romans themselves have long been dust. An imaginative artist might paint his own images of Romans, expressing his own conception of them; but if he did that he would have to paint also his own images of all their surroundings, attempting no kind of illusion and depending upon no documents. Tadema had in his mind no images of Romans; they were to him merely documents that had not survived, and the best he could do was to pose models in classical costumes and then paint them. The result is that all the properties in his pictures look like documents whereas his figures look like models. A *tableau vivant* in an elaborately restored Pompeii, that is the kind of reality that Tadema represents for us, and, as we could interest ourselves in such a *tableau vivant* only by pretending to ourselves that it was real, so we can interest ourselves in Tadema's pictures only by making believe that they represent some scene he has actually witnessed. If we remember that they have no authenticity whatever, they become as tiresome as a forged diary; or rather they have the interest of a diary that is skillfully forged.

Some painters have expressed indignation that the critics generally do not rate this kind of interest very highly. These painters insist that it would be very difficult to paint Tadema's pictures, which nobody can deny; but, though Doctor Johnson and Hazlitt held that anything was worth doing that was very difficult to do, I doubt whether that is true of works of art. At any rate a work of art ought not to fill one with a sense of its difficulty; and Tadema's pictures make one feel that the art of painting must be terribly difficult. Indeed, as he practised it, it is impossible. No painter, whatever his skill, can produce an illusion of what he has never seen; and in pictures like the *Finding of Moses* there is a sharp incongruity between the larkspurs which Tadema had seen and the figures which he had not. He had no doubt seen the models from whom he painted them, but the models remain models in his picture, while the larkspurs are real flowers. So it is in *A Pomona Festival*; there the apple-tree is a real tree but the figures dancing round it are neither real nor imagined. So too with *A Hearty Welcome*, where one can take pleasure in the sunlight playing on the enclosed flower-garden, but where the figures are mere blots in the picture. The crowd in the *Caracalla and Geta* give pleasure because they are not painted in an illusive manner but with a miniature neatness and precision. The artist does not pretend to have seen them; but he does make this pretence with the imperial family in the foreground, and they wreck the picture.

It may seem ungracious thus to criticize the art of an accomplished painter lately dead; but the present Exhibition of his works challenges a complete and searching criticism. His fellows treat him as an old master, and they must therefore expect the critics to judge him as if he were one. No one, I suppose, questions his skill or the pains which he took; but that very skill only makes the moral of the Exhibition plainer, and the moral is that Tadema reduced illusive painting to an absurdity. The aim of his pictures, I take it, was to give pleasure by the closest possible imitation of a number of things all commonly considered agreeable in themselves; and they are, in fact, collections of such objects, the classical theme being a pretext for collecting them. It was, no doubt, the best pretext he could find. The Romans were a luxurious people who idled under blue skies in marble palaces. They lived a long time ago, and it is easy to free them from all sordid associations without shocking anyone's sense of verisimilitude. Everything, therefore, in Tadema's Roman pictures is an *objet-de-luxe*. The scene is like a play "superbly mounted", but the very reality of the scenery only makes the unreality of the actors the more glaring. They unfortunately are all supers; and it could not be otherwise, for no painter could imagine human

beings, whom he has not seen, as lifelike as all those properties which he has seen. Terburg himself, in pictures like the music-piece in the National Gallery, failed to make his figures, though painted from contemporaries, as real as his still-life. The extreme illusion of his furniture weakens the illusion of his people, and if he could not

produce a complete illusion of reality, how could Tadema hope to produce one of unreality? What he attempted was so impossible that one need not discuss whether it was worth doing; but, when illusive painting has reached such a pitch of accomplished absurdity, we cannot wonder that there should be a violent reaction against it,

## NOTES ON VARIOUS WORKS OF ART

### ON THE WOMAN TAKEN IN ADULTERY OF THE WEBER COLLECTION

THE results of Dr. Bredius's long and valuable studies directed towards the more accurate definition of the *œuvre* of Rembrandt are known to readers of *The Burlington Magazine* by his recent articles.<sup>1</sup> Several works ascribed to Rembrandt, which have recently been sold at public auction, are or have been in the hands of Mr. Charles Sedelmeyer, the famous Paris dealer, of 6 Rue de la Rochefoucauld, Paris, and in particular the *Woman Taken in Adultery*. These circumstances have occasioned the issue by Mr. Sedelmeyer of a finely illustrated brochure addressed as an Open Letter to Dr. Bredius.<sup>2</sup> Since Mr. Sedelmeyer's letter has now been in wide circulation for some time it is sufficient to note here that in the main section of his text he marshals very clearly and exhaustively all the arguments advanced by himself and others in favour of the authenticity of the Weber *Woman Taken in Adultery*, and the copious and well-printed illustrations will prove of the greatest service to all students of the subject. A reply by Dr. Bredius in a similar form will probably have been already issued before this present note leaves the printer's hands; and since comments upon it, postponed until March, would be somewhat out of date, Dr. Bredius has kindly allowed us to extract the chief points from his manuscript.

It will be remembered that Mr. Sedelmeyer regards Dr. Bredius as having placed himself in an isolated position among connoisseurs of Rembrandt by pronouncing against the authenticity of the Weber *Woman Taken in Adultery*. Dr. Bredius cites two famous critics on his side. He points out that Dr. Bode, at the time when the picture passed into the Weber collection, expressed to him his satisfaction that "no one believed in its authenticity"; that, a little later, on the picture being sent to Berlin for inspection, Dr. Bode again declared it "Never, never a Rembrandt!", although he had preserved a singularly judicial frame of mind towards that

possibility; and, finally, that he has been assured recently that Dr. Bode still holds the same adverse opinion. Dr. Hauser had also discovered that it was painted with certain pigments not used until after 1700, and never used in the 17th century.

From Dr. Von Seidlitz also, whose studies on the drawings and etchings of Rembrandt are held in the highest esteem, Dr. Bredius makes the following quotations:—

Mr. Sedelmeyer is frightened because Dr. Bredius considers the large picture in Buckingham Palace (*Rembrandt and Saskia*), the old *Madame Elizabeth Bas* at Amsterdam, and perhaps forty other pictures attributed to Rembrandt were not painted by the Master. But really, in trying to purify the *œuvre* of Rembrandt from wrong attributions, Dr. Bredius is not so isolated as Mr. Sedelmeyer thinks.

And again:—

The *Woman Taken in Adultery* may have been painted after a drawing by Rembrandt; it may have been cut on both sides; but the strange disposition of the figures—so that they seem to be standing together on the same plane, although some are intended to be in the foreground and some in the background; the uncertain direction of their regard, so that it is impossible to tell of any single figure what it is looking at; the complete lack of expression; and at the same time the "platitude" of the types—for instance, the man with the Phrygian cap; and finally the stodgy painting and the spiritless brush-work, as shown in the beard of the old man who is here reproduced nearly at his original size—all these are not to be found in any undoubtedly genuine picture by Rembrandt.

Again, it will be remembered that Mr. Sedelmeyer argues that various heads in the picture resemble well-authenticated works by Rembrandt, and quotes a remark by Dr. Hofstede de Groot:—

Indeed, there is not a second picture by Rembrandt in which we find so many reminiscences of his other works.

Dr. Bredius replies that this fact strengthens his own contention that a very clever imitator combined in the picture numerous types derived from different works of the master. The head called by Mr. Sedelmeyer the *Comte de Dr. Bredius* pronounces in reality a Titus imitation of about 1662–1664, and consequently incompatible with Mr. Sedelmeyer's theory concerning the false signature.

"But," says Dr. Bredius himself—

What has all this to do with the genuineness of the painting of this picture? I must repeat that there is not on this picture a spot in which I recognize the "Genialität" of the master's hand.

Finally Dr. Bredius recalls the tradition in the family of the Dukes of Marlborough that the picture was not a genuine Rembrandt, and suggests that this was the reason why it was sold at the Marlborough sale for no more than 200 guineas.

<sup>1</sup> *Did Rembrandt Paint the Portrait of Elizabeth Bas?* Vol. XX, pp. 330, etc. On Two Paintings Usually Ascribed to Rembrandt, Vol. XXI, pp. 164, etc., 359. Vol. XXII, pp. 121, etc.

<sup>2</sup> *The Adulteress before Christ. A picture by Rembrandt. An Open Letter to Dr. Abraham Bredius concerning the authenticity of this picture.* Paris: Charles Sedelmeyer, 1912. Issued also in German.

## Notes on Various Works of Art

### A LELY IN THE LOUVRE

In the Van Dyck room at the Louvre, honourably hung as by that master, is a very characteristic example of Sir Peter Lely's early period. The portrait, No. 1978, a three-quarters length of an unknown cavalier standing in profile to the left, with his head turned almost to face us, is handsomely designed on the Van Dyck pattern, but comparatively poorly painted. Unmistakably Dutch in temper, and not a very good example of Sir Peter's handling, it is perhaps curious that it should so long have carried the more imposing attribution. I notice that it is illustrated among the authentic Van Dycks in the admirably comprehensive "Klassiker der Kunst" Van Dyck. Judging by the coarseness of the painting, and the rather laboured handling of the draperies, I should place this piece in the early sixteen-forties. For such a point we have a convenient test in the finely painted and impressive portrait of *Charles I and the little Duke of York*, at Syon House, of 1647. The masterly painting of that picture, the delicacy of its flesh tints, and the solidity of its modelling, suggest Lely at a more experienced stage than in the Louvre portrait. Lely's earlier work, as I have already mentioned in *The Burlington Magazine*<sup>3</sup> not infrequently passes for Dobson's, and sometimes for Van Dyck's. This portrait and the austere *Sir Harry Vane* at Ham House are instances of Lely being confused with the Flemish master, despite his obviously Dutch temper.<sup>4</sup> As an example of a much more natural confusion, I may mention the portrait of *Thomas Fanshawe of Jenkins*, in a private collection near Barnstaple; for this, the names of Dobson and Van Dyck have been advanced. This portrait expresses high breeding in a way Lely seldom compassed, and so considerably enhances one's view of him. The example in the Louvre in comparison is uninspired, heavy in character and dull in colour. The projecting sleeve is of a rather clayey gold; the cloak is deep red plum, with a pleasing neutral quality. The general tone, however, is dull. From the drapery of this early Fanshawe portrait one takes an impression of some rich tawny-golden wine.

C. H. COLLINS BAKER.

### A PORTRAIT OF QUEEN MARY OF MODENA

THE expressive portrait [PLATE] which I now have the pleasure of placing before the readers of *The Burlington Magazine* came to my notice by pure chance. Not long ago, when I was visiting the fine gallery of pictures in Modena belonging to the present representative of a distinguished Modenese family,<sup>5</sup> the Marchese Matteo Campori

di Soliera, my attention was particularly attracted by one of the liveliest and most pleasing portraits of a woman that I have ever seen. Although it was the work of a minor painter, it held its own in a gallery rich in paintings by Veronese, Van Dyck, Van Ostade, Clouet, Canaletto, Correggio, Longhi and the like. I was the more interested when I found that the portrait represented the unfortunate queen, Maria Beatrice Eleonora d'Este, second wife of King James II of England, and the present appeal of the portrait is no doubt largely due to the sincerity untinged by flattery with which the painter has represented the personality of his model and the spirit of the period. For whatever may be the ultimate verdict of dispassionate historians on the conduct of Maria Beatrice as Duchess of York and Queen-Consort of England,<sup>6</sup> she has left in Modena the memory of a gentle and amiable girl, the centre of warm affections, who, far from desiring the prominent place in history which she was destined to occupy later, was much more disposed to pass her life in the seclusion of an Italian convent. And this is the personality which the painter has expressed.

The canvas is in admirable condition; it was painted by Benedetto Gennari, and is, in my opinion, one of the best works of an artist now somewhat forgotten but justly esteemed in his own day. The period at which the portrait was painted is shortly before the princess's marriage to the Duke of York, which took place at Modena in October, 1673. The family traditions of the Campori state that it was presented by the princess to the Marchese Onofrio Campori, Gentleman of the Ducal Chamber and Master-general of Posts.<sup>7</sup>

It is unnecessary to restate here the main facts of Benedetto Gennari's life which are to be found in Bryan's Dictionary, and seem to be exclusively derived from Lanzi, but these may be supplemented by a few notes from other sources.<sup>8</sup> Benedetto belonged to a family of painters, and it was presumably his father, Bartolomeo, a painter of some talent, and the son of another Benedetto (a painter also), who taught him the elements of his art. In

them being Cardinal Pietro Campori, bishop of Cremona, a candidate for the papacy at the Conclave of 1621, when, owing to the opposition of France, Cardinal Ludovisi (Gregory XV) was elected in his place.

<sup>3</sup> *Les derniers Stuarts à St. Germain en Laye, documents inédits et authentiques puisés aux archives publiques et privées*, par la Marquise . . . Paris, Genève, 1871. 2 vol. Hailé (Martin), *Queen Mary of Modena, her Life and Letters*. 1 vol. London, 1906. Litta (C<sup>te</sup> P.), *Le Famiglie Celebri Italiane*, Casa d'Este, Milano, 1840.

<sup>4</sup> This Onofrio Campori, who died an abate in 1705, was a very skilful diplomatist who fulfilled many missions for the Duchy to Rome, Turin, Milan and elsewhere.

<sup>5</sup> Campori (Giuseppe), *Gli Artisti Italiani e Stranieri negli Stati Estensi*, Modena, 1855; Zanotti (G. P.), *Storia dell'Accademia Clementina, opera dedicata al Principe Carlo Filiberto d'Este*, Bologna, 1739, 2 vol.; Lanzi (Luigi), *Storia Pittorica dell'Italia*, Milano, Silvestri, 1827, 6 vol.; De Boni (Filippo), *Enfioria biografica metodica*, Venezia, 1841. See also Walpole's *Anecdotes of Painting in England*.

<sup>3</sup> Vol. XVII, p. 300.

<sup>4</sup> A fuller list is given in *Lely and the Stuart Portrait Painters*.

<sup>5</sup> The family of Campori is one of the most ancient and illustrious of the duchy, and gave to Italy men distinguished in every branch of public service, particularly memorable among



COPY OF THE ORIGINAL BY GIOVANNI BATTISTA TIEPOLO

A COPY IN THE LOUVRE



COPY OF THE ORIGINAL BY GIOVANNI BATTISTA TIEPOLO

A COPY OF QUEEN MARY OF MODENA







THE DEMON, BY GENTILE BELLINI. THE DEMON, MONOPOLI

REVIEWS AND NOTICES



THE SHIPWRECK, BY GIOVANNI BATTISTA TIEPOLO

THE SHIPWRECK, BY GIOVANNI BATTISTA TIEPOLO. IN THE TIEPOLO COLLECTION

## Notes on Various Works of Art

1670 Benedetto the younger, trained by his uncle, Guercino, had become sufficiently expert to be received into the service of the ducal house of Este, a family among whom the tradition of fine taste in the arts had lasted for more than a century, and had become hereditary. In 1674, when Maria Beatrice, conducted by the Earl of Peterborough, and accompanied by her mother, the duchess (Laura Martinozzi), set out for England with a brilliant suite of ladies and gentlemen, Benedetto Gennari was included in the princess's household. On his way he applied for and obtained permission to paint a portrait of the Duke of Orleans, brother of Louis XIV. He soon became the fashion in London, where he painted one of Charles II's favourite duchesses, one of his natural sons, and finally Queen Catherine of Braganza. He received high prices and many gifts from the king, who appointed him his court painter at a salary of £500 a year, and accepted from him a picture, *Endymion*, which Zanotti describes as "marvellous". Later he painted religious pictures for the chapels royal and mythological pictures for James II; some of these are at Hampton Court Palace. Queen Mary of Modena always retained a personal regard for him, and he followed the exiled court to Saint Germain. There he acted as a confidential secretary to the king, and painted (now lost) portraits of the king and queen holding the little Prince of Wales, afterwards known as the Chevalier de Saint Georges, on a table between them. But the poverty of the court of Saint Germain became pressing, and to his great grief Gennari was obliged to leave his protectress in 1690 and return to Italy, taking with him the picture of the royal family just mentioned.<sup>9</sup> He there entered the service of the Duke Vincenzo di Guastalla, whose portrait he painted, as well as his daughter's, Maria Isabella; he also worked for Count Alfonso di Novellera. He left many pictures painted in Italy before 1673 and after 1690, for he was an indefatigable worker. The Marchese Matteo Campori possesses also in his gallery a *Pallas* with the *facture* of which it is difficult to find any fault. Elsewhere in Modena are several pictures of sacred subjects, for he treated all with equal facility; a *S. Andrea*, a *S. Matthew* and a *Sposalizio* are among those which I prefer. In Modena also is another notable portrait, the duke, *Alfonso II*, generalissimo of the French forces in Italy, the father of Queen Mary Beatrice. We also know that he painted the portraits of the Duke Rinaldo d'Este and of his consort, Carlotta Felicità of Brunswick. Other admirable canvases of his are in the Villa Coccapani at Fiorano, besides those at Guastalla,

Novellera, and at Bologna,<sup>10</sup> where he worked, much assisted by his brother Cesare, also a good painter, and where he was one of the founders of the celebrated academy. Such are the scant notes which I am able to add to Bryan's statement concerning this painter, who acquired neither wealth in his life, for he died very poor, nor fame after his death, for his name is almost forgotten. Yet there is no doubt that, though Benedetto Gennari never attained great eminence in his art, he possessed very notable qualities. Somewhat eclectic in his style, yet he was always a perfect master of his pigments, which he managed with great ability. He deserved the good reputation which he enjoyed among his contemporaries as a conscientious artist of great talent. If his portraits of the English beauties of the courts of Charles II and James II do not rival in force and execution the portraits of Lely or even of Wissing, nevertheless they are admirable for their delicate colour, their natural expression, and their broad, limpid brushwork, no less than for their perfect sincerity. Lanzi remarks in this connexion:

Gennari si formò in Inghilterra uno stile più polito a più studio e lo pose in opera, specialmente nei ritratti che ivi fece a Carlo II ed alla Reale Famiglia.

and De Boni also observes the improvement in his manner of painting after his return to Italy, attributing it to the effect of influences which he received in England. O. F. TENCAIOLI.

### A NOTE ON AN ENAMEL IN MR. FITZHENRY'S COLLECTION

IN a notice of the Limoges Enamels of the Salting Collection which appeared in this magazine in November, 1911,<sup>11</sup> an anonymous work was illustrated the authorship of which is in some degree elucidated by another piece which has since come to light [PLATE].

The Salting plaque is of similar shape, but considerably larger size (32 by 24 cm.), and represents the rejuvenation of Æson at the hands of Medea.<sup>12</sup> The quality of the work suggested the name of Jean Court dit Vigier as its author. The piece now illustrated, though undeniably inferior in beauty, shows such close similarity in certain details, especially in the treatment of foliage, that it is impossible to resist the conclusion that both pieces are by the same artist, though working with different degrees of success.

The subject here is another scene from the story of Medea, where, escaping with Jason from her father Æetes, she detains their pursuer by casting into the sea the dismembered corpse of her unfortunate brother Absyrtus. The same bluish-green foliage and violet-blue sky are notable features

<sup>9</sup> Zanotti, *op. cit.* Zanotti's statements may be regarded as perfectly trustworthy, for there is little doubt that he was a personal acquaintance of Gennari's, whose portrait he gives in his book.

<sup>10</sup> Campori, *op. cit.* This book may be recommended as an admirable and serious work.

<sup>11</sup> Vol. XX, p. 77, etc.

<sup>12</sup> *Eurlington Magazine*, Vol. xx, p. 82. The subject was correctly identified by Mr. G. M. Rushforth at p. 172.

## Notes on Various Works of Art

of this as of the Salting plaque. The excessive prominence in the sea-piece of a somewhat harsh yellowish-brown in the hulls of the ships is relieved by the cool translucent grey of the sea. The details are coarsely put in in gold, and at the bottom (left side) is the signature I. C. The plaque measures 24.5 cm. by 19 cm., and like the larger one is coated on the back with clear flux. Why the artist omitted his signature from the more important piece of the two is matter for surprise; unless, indeed, the initials have disappeared from a position at the bottom where a slight repair may have been carried out.

The works signed I C show a variety of quality almost as remarkable as Pierre Raymond's. The identification of the artist or artists represented by the initials has been discussed by De Laborde, Darcel, and Molinier without arriving at any certain conclusion. The Jean Courteys to whom it is usual to attribute them is not even known to have been an enameller.<sup>13</sup>

Both De Laborde and Darcel saw the work of two different hands in the enamels signed I C.<sup>14</sup> Molinier was disposed to regard Jean de Court as their author, attributing the enamels signed I D C to the same artist.<sup>15</sup>

Until some greater degree of certainty is attained it is clearly unsafe to assign the works bearing the initials I C to any particular individual. It is right to add that there is no evidence that any of them are by Jean Court dit Vigier, whose works positively identified are signed either in full or with the four initials I C D V.<sup>16</sup>

It may be of service to students of Jean Court dit Vigier's work to add, with reference to De Laborde's remark that he worked exclusively in grisaille, that Darcel and Franks, writing at a later date, were able to adduce several signed examples in colours.<sup>17</sup> Darcel, speaking of three plaques signed and dated 1556 "en émaux coloriés très montés de ton", remarks that this artist's work in grisaille is better than his coloured enamels. The truth of this judgment is amply supported by a group of eight plaques from a casket, in the British Museum, illustrating the story of Joseph in colours, signed and dated 1555. The quality of these pieces is so poor, technically and artistically, that one is forced to the conclusion either that they are the work of a pupil using his master's signature, or that the ability of this artist was subject to violent fluctuations.

The opportunity of discussing the enamel now illustrated has been provided by Mr. Fitzhenry's

generous appreciation of such studies. The plaque was acquired by him, at the writer's suggestion, from Lord William Cecil's collection,<sup>18</sup> for exhibition at the Victoria and Albert Museum, where it is now shown in the Gallery of Painted Enamels.

H. P. MITCHELL.

THE WAKE COLNE COMMUNION CUP  
CHIEFLY through the agency of Mr. Arthur F. G. Leveson-Gower, F.S.A., a Communion Cup (of which a small illustration is given on this page) which formerly belonged to the Church of Wake Colne in Essex and was sold at Christie's a few



years ago, has been purchased by private subscription and restored to the Parish of Wake Colne under conditions which should prevent it being again alienated from the parish. Mr. Leveson Gower is to be congratulated on the success of his efforts, and this incident should serve as an example to Church authorities elsewhere.

### A COLLECTION OF DUTCH OLD MASTERS FOR SOUTH AFRICA

WITH reference to the picture of *Still Life* from Sir Hugh Lane's collection, an illustration of which was given on page 276, we have been informed by Dr. Bredius that the painter's name was really Barent Van Der Meer; that he lived in Haarlem and married a member of the Dusart family. Dr. Bredius further states that of the rare paintings by Barent Van Der Meer two are at the Castle of Würzburg, two have lately appeared in sales at Amsterdam, and another, which seems to be by this painter, is in Dr. Bredius's own collection.

<sup>18</sup> Sale by Messrs. Knight, Frank and Rutley, 1 March, 1912, Lot 66. Formerly in the collection of Lord Amherst.

<sup>13</sup> E. Molinier, *L'Émaillerie*, 1801, p. 313.

<sup>14</sup> De Laborde, *Notice des Émaux etc. du Louvre*, 1853, p. 209. A. Darcel, *Notice des Émaux etc.*, 1897, p. 307.

<sup>15</sup> *L'Émaillerie*, pp. 313, 319.

<sup>16</sup> Darcel, *Notice etc.*, p. 311. Molinier, *L'Émaillerie*, p. 319.

<sup>17</sup> Darcel in *Gazette des Beaux-Arts*, XX, 1866, p. 57. Franks in *Catalogue of the Special Exhibition . . . on loan at the South Kensington Museum*, 1862, p. 170.

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**T**HE second Rouart sale, including pastels, water-colours and drawings, realized a total of £43,739<sup>1</sup> for 297 lots, which made the total price paid for that part of the collection sold £248,640. Although the pictures sold are by far the most important part of the collection, they are not, numerically, half of it; the rest, as was stated last month, will be put into another sale which will, I understand, probably be held in March. The prices at the second sale were not, of course, so great as those of the paintings, but they were, relatively, very high and showed the same tendencies. There was, in particular, a marked rise in the prices of pastels by Degas and of water-colours and drawings by Corot, Daumier and Delacroix. Expensive as Corot's paintings of a certain period have long been, his drawings until recently fetched quite low prices, but it is evident that this will no longer be the case. The high prices of £638 and £528 paid by M. Schoeller for the two water-colours by Barye were not, perhaps, surprising, for Barye's water-colours are scarce and much sought after and they have long been expensive; these two made, respectively, only £30 and £22 at the Barye sale in 1876. M. Jacques Doucet, on the other hand, paid a record price of £167 for the tiny water-colour by Berthe Morisot, certainly as fine an example of the artist as it would be possible to find, and he also paid, relatively, a very high price for the slight sanguine study by Manet of the recumbent figure of *Olympia*, which cost him £145, the experts' valuation having been only £22. Another exceptionally high price was that of £440 paid by M. Pierre Hugo for the charming pastel by Miss Cassatt.

Several acquisitions were again made for the museums. The Louvre bought for £136 a pen-and-ink drawing by Corot, *Rome: le long de la Villa Médicis*, which M. Rouart had bought at the Doria sale in 1899 for £6; a drawing of an *Odalisque* by Delacroix for £112; a pen-and-ink landscape by Millet (No. 215) for £206; another very fine crayon drawing by Millet, *Entrée de la forêt à Barbizon*, for £448; a drawing in Indian ink by Rousseau, *Le long rocher dans la forêt de Fontainebleau*, for £211; and a drawing of a landscape by Daubigny (the only work by that artist in

the collection) for £36. Three drawings by Millet were also bought for the museum by the Société des Amis du Louvre: *Paysanne* (crayon), £334; *Etude de nu*, £145; and *Paysage d'Auvergne* (pen-and-ink), £105. The same society bought, for £70, a drawing by Ingres, *Etude pour le rêve d'Ossian*. The Musée des Arts Décoratifs acquired, for the small sum of £7 10s., a design in water-colour for the decoration of a ceiling, by Eugène Lami. Two drawings were acquired by the Lyons Museum, namely, one of the two pen-and-ink drawings of *Castel Saint-Elie* by Corot (No. 17), which cost £198, and a sheet of three portraits in two crayons by Prud'hon, the price of which was £ 54.

The highest price at the second as at the first sale was made by a work of M. Degas, whose superb pastel, *Chez la modiste*, was bought by M. Chialiva for £3,608; it had been generally anticipated that it would fetch £4,000 at least, but its actual price was the highest yet given at auction for a pastel by the artist, although examples have been sold privately at higher prices. Perhaps the tiny *Danses sur la scène*, for which M. Ernest Rouart paid £748, was, relatively, even more expensive, since it measures only 6 by 4 inches, but it is exquisitely beautiful; M. Rouart also bought the *Dansuse sortant de son loge*, which cost him £1,364. For *Au café-concert: le Chanson du chien* M.M. Durand-Ruel paid £2,204; M. Chialiva gave £1,408 for *Dansuse au repos* and £1,364 for *Dans les coulisses*; the portrait of a lady was bought by M. Lerolle for £1,276. Perhaps the finest of all the Degas pastels, was that of a ballet-girl reading a paper near a stove (No. 76), which M. Strolin bought for £1,628.

The thirteen works by M. Degas in the Rouart collection (five paintings and eight pastels) thus fetched a total of £49,680, almost exactly one-fifth of the total sum realized by the collection. I confess to no surprise at this result, which merely fulfils what I have been prophesying for the last five years. Some of those who have scoffed at what seemed to me obvious now say that this is a temporary craze and will not last long. They are greatly mistaken, for in this case prices have some relation to artistic value. The fact that M. Degas is still alive should not prevent us from recognizing that he is one of the greatest artists of our, or any, time. The price paid for *Les Dansuses à la barre* is, of course, exceptional and cannot be made a criterion, but, high as it is, it is more reasonable than many of the prices paid, for instance, at the Doucet sale. Latour was a great artist, but, if a pastel of his can fetch £26,400, it is not surprising that a painting by M. Degas should fetch £19,140. And *Les Dansuses à la barre* is dirt cheap compared with a Vigee-Lebrun at £17,600, a second-rate oil sketch by Lawrence at £8,800, a gouache by Baudoin at £4,180, or a trumpery drawing by Portal at £3,520. Those are the sort of prices that will not

<sup>1</sup> In future the prices realized at French sales will be given here in their equivalent in English money for the convenience of those readers who are unaccustomed to the rapid mental conversion of francs into pounds sterling. It may be as well also to state once and for all that auction prices will always be quoted with the inclusion of the charge of ten per cent. which has to be paid by the buyer at Parisian auctions in addition to the price at which an object is knocked down. The practice of quoting the nominal price instead of that which the buyer actually pays seems to me misleading, especially for purposes of comparison with prices in other countries. Thus *Les Dansuses à la barre* of M. Degas was knocked down at the first Rouart sale at £17,400, but the price actually paid for it by the buyer was £19,140; the difference is considerable, and, for all purposes of future comparison, it is the actual price paid that should be cited.

## Art in France

be maintained. The craze for the 18th century has destroyed all sense of proportion in many people, who seem to imagine that anything old is necessarily valuable, but that nothing modern is worth more than a comparatively small sum. Yet surely there could be no greater absurdity than that of attaching value to a particular period; it is a form of what the French call *snobisme*, which is not the same thing as snobbishness and is untranslatable. A great work of art is a great work of art, in whatever century it has been produced, and a bad picture remains bad even when it is two hundred years old. Leaving out of account *Les Danseuses à la barre*, the prices fetched by M. Degas's works at the Rouart sale are quite normal and, in comparison with the general prices of works of art, quite reasonable and not at all surprising. I do not think that these prices will last, for it is extremely probable that in a few years they will be doubled.

Daumier came next to M. Degas in regard to price. For his superb water-colour, *La Parade foraine*, M. Ernest Rouart paid £1,080; M. Oppenheimer gave £616 for *Le Concert*, a wash drawing in crayon and ink, and £88 for *Les Saltimbanques*; two water-colours, *La Gare Saint-Lazare* and *Au Théâtre*, fetched almost the same price, the former being bought by M. Brame for £356 and the latter by M. Chialiva for £352. Many of the Daumier drawings were very slight and their average price was high; the *Parade foraine* formerly belonged to Alexandre Dumas, at whose sale M. Rouart bought it for £28. The pastels by Millet were not more expensive than they have often been before; M. Lerolle paid £1,408 for *Le Bouquet de marguerites* and £708 for *Phœbus et Borée*, and the *Vue du Puy-de-Dôme* was bought by M. Deltiel for £664. M. Oppenheimer gave £646 for the water-colour *Paysan rentrant du fumier*, and M. Durand-Ruel paid £862 for *Bergères se chauffant*, a crayon drawing touched up with pastel. Another crayon drawing, *Bûcherons liant des fagots dans la forêt*, was bought by M. Chialiva for £642; Messrs. Knoedler gave £400 for *Le Canonnière*, M. Oppenheimer £330 for the portrait of the artist's wife, and M. Chialiva £325 for *Le Vainqueur*. The two etchings by Millet, *Départ pour le travail* and *La Grande Bergère*, were bought by M. Strovin and M. Mante respectively for £206 and £74.

The two most important drawings by Prud'hon were expensive; M. Chialiva gave £686 for *L'âme brisant les liens qui l'attachent à la terre* and £664 for *Femme debout, appuyée sur une rame*, a beautiful study of the nude. For the pen-and-ink and sepia drawing by Poussin, *Mars et l'Éros*, M. Lerolle paid £176, and the sepia by Claude Lorrain, *Le passage du troupeau*, fetched £224. M. Chialiva bought for £202 a study of the nude by Puvis de Chavannes for the picture, *La Guerre*, in the Amiens museum.

As M. Seymour de Ricci has pointed out in the "Gil Blas", the most remarkable circumstance in connexion with this sale was the rise in price of drawings by Corot and Delacroix, and also of water-colours by Boudin. It is the first time that water-colours of the last-named artist have fetched such prices as £35 and £44. As M. de Ricci says, the drawings of Delacroix and Corot have not hitherto sold at prices proportionate to those of their paintings. In 1870 a painting by Delacroix fetched at auction more than £2,000, but at that time his drawings sold at prices rarely exceeding £10. Corot's drawings are much more scarce than those of Delacroix, which are very numerous, but they have been in the same case; at the Corot sale in 1875 the best drawings fetched about £2 apiece, and much more recently, at the Doria sale in 1899, only two or three drawings by Corot exceeded £20. At the Rouart sale Madame Lefuel paid £374 for a pencil study of a nude woman by Corot and £272 for the small water-colour of Chartres cathedral. Water-colours by Delacroix fetched such prices as £243, £184, £154, £143, £110, and the average price of his drawings was, relatively, very high, especially when the large number of them is taken into consideration. It is evident that the taste for collecting modern drawings is very much on the increase.

It is interesting to compare a great sale in which modern works are predominant with one of a collection entirely composed of old pictures, such as the Doucet sale. The difference that strikes one immediately is that, in the case of modern works of art, the prices have much more relation to artistic value. Of course, many collectors of modern pictures are just as much influenced by fashion and non-artistic considerations as collectors of old pictures, but there is among the former a much larger number who rely on their own taste and judgment and have good reason to do so. And, in the case of modern pictures, manufactured and fictitious values do not last so long; already the necessary discrimination is beginning to be made between the painters of the "1830 school", and one is able to see that Corot, Courbet, Millet and Rousseau will hold their own from the commercial point of view, while Daubigny and Diaz will not.

It seems likely that the Directorship of the Villa Médicis, the French school at Rome, will be vacant before long, for it is announced that M. Carolus-Duran intends to retire in the course of the present year. There has already been some discussion as to his probable or possible successor, and several eminent members of the Académie des Beaux-Arts have been interviewed on the subject. M. Gabriel Ferrier, after telling an interviewer that it was necessary that the new director should be a "master" in the fullest sense of the term, declared his willingness to

accept the post; if appointed, he said, he would insist on a strict adherence to classical methods, by which, of course, he meant the methods of the Académie des Beaux-Arts. In that case he would but follow the policy which M. Carolus-Duran has consistently adopted with disastrous results. One has only to look up a list of past "Prix de Rome" now living to see that, if the Villa Médicis ceased to exist to-morrow, its disappearance would have no injurious effect on French art; indeed, it would make no difference at all, for, with rare exceptions, the old "Prix de Rome" in painting and sculpture do not count at all—they are nearly all unknown mediocrities, who are not even conspicuous among the artists of the official Salons. M. Carolus-Duran has made it his chief concern to repress any symptom of originality in his unfortunate victims; there is not much chance of a young painter or sculptor of any originality or personality arriving at the Villa Médicis, since the prize is awarded by the Académie des Beaux-Arts and confined to pupils of the official school under the control of the Academy. But, if an original talent happened to slip in, it was not likely to survive long.

Under a director of a different stamp, the Villa Médicis might become of some use to French art. Perhaps the best thing that could happen for painting and sculpture would be the appointment of a musician; knowing nothing about painting and sculpture, he would leave the painters and sculptors alone, and that is what is wanted. The director having hitherto been almost invariably a painter, the Villa Médicis has produced some distinguished musicians. M. Debussy is an old "Prix de Rome" and so is M. Gustave Charpentier. It is time to give painting and sculpture a turn. But, if a painter must be appointed and if the Director must, as hitherto, be an Academician, there is one man obviously designated for the post, namely M. Besnard. He is himself an old "Prix de Rome", one of the rare exceptions just referred to, and although he belongs to the Académie des Beaux-Arts, he is an artist. Moreover, M. Besnard is a man of large and tolerant sympathies who could be trusted to allow the students to follow their natural bent; that, above all, is what qualifies him for the position. The ideal director would be a man who knew nothing about any art, and recognized that he knew nothing, and who devoted himself entirely to the kitchen and the accounts. Whatever may be the solution of the problem of government in politics, its solution in art is no government at all. The appointment of M. Besnard would probably approach as nearly to that solution as one can hope to get.

The death of M. Edouard Detaille has been the occasion of some amazing newspaper articles. The *Temps* devoted several columns to "one of the glories

of France", in which M. Detaille was spoken of in terms which would have been almost exaggerated had he been Velazquez, Titian and Rubens rolled into one. More judicious writers contented themselves with details about his friendship with Edward VII, his charm of manner, his benevolence, his patriotism, and so on. One was reminded of Whistler's retort to a catalogue of the social qualities of the late Sir Frederick Leighton: "Paints, too, doesn't he?" M. Detaille painted on a very large scale and sincerely believed himself to be an artist. Like Dives, he had his good things in his lifetime; the State bought from him annually several square miles of canvas covered with patriotic and bellicose illustrations (what an incubus they will be twenty years hence to unfortunate museum directors!); he was a member of the Institute, a Grand Officer of the Legion of Honour, and heaven knows what beside. If these rewards and honours were showered upon him in recognition of his good manners, his friendship with Edward VII, his patriotism or his affection for the army, I have nothing to say; many men have been given the Legion of Honour for less creditable reasons. If, on the other hand, he was honoured as an artist, the thing is preposterous, and it only confirms one's conviction that the less Governments have to do with art, the better. As M. Degas has remarked, art should never be encouraged, at any rate by the State. Having had his good things in his lifetime, M. Detaille seems to have suspected that Lazarus might have the best of it after his death; he has left behind him a will which suggests uneasiness as to the verdict of posterity. Not only has he bequeathed his house and its contents to a society to be maintained as a public museum, but he has left his executor instructions as to a public monument, which is, apparently, to be erected at the expense of his estate and for which he has selected a prominent site. It seems to be generally thought that this is a little excessive, and it remains to be seen whether the site will be placed at the disposal of the executor. If it is, a precedent will be set which suggests awful possibilities; we shall have future Chauchards leaving their collections to the Louvre on condition that their executors are allowed to erect a monument to their memory in the Place de la Concorde.

The Municipal Council of Paris has again granted the use of the site on the Quai d'Orsay, close to the Pont de l'Alma, for the erection of temporary buildings for the Salon des Indépendants, which will be opened on March 1st and will remain open for three months. The following are the sending-in days for outsiders to the official Salons: Société des Artistes Français: paintings, water-colours, pastels, and drawings, March 9th–13th; sculptures of large size, April 13th and 14th; architecture, April 2nd and 3rd; engravings and lithographs, April 4th and 5th; busts and other small sculptures, medals,

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etc., April 1st and 2nd. Société Nationale des Beaux-Arts: paintings, water colours, pastels, drawings, engravings, lithographs, March 7th and

8th; sculptures of all kinds, medals, and decorative art, March 15th; architecture, March 24th; music, February 16th.  
R. E. D.

## LETTERS TO THE EDITORS

### COREAN POTTERY

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—I am very much interested in the article on "Corean Pottery" which appeared in *The Burlington Magazine* for November, 1912;<sup>1</sup> but I think Monsieur Petrucci is wrong in designating as Chinese and not as Corean the class of pottery which he first describes. From my investigation, and from a study of many hundreds of specimens from Corean tombs, it seems to me that his classification is not warranted by the facts. The particular group which he describes and thinks to be of Chinese origin was, according to my judgment, really made in Corea at the Song-do potteries. M. Petrucci is correct in saying that there are two distinct groups, "one purely Chinese and the other Corean", but he is not correct when he says that the latter is "distinguished by its retardatory character". It seems clear that he has fallen into this error of judgment from not having had an opportunity of studying the very beautiful Sung specimens illustrated in Plate I, A and C, of his article.

That very fine pottery was made in Corea at that time is shown from what Hsu-Ching saw in Corea in 1125.<sup>2</sup> From the study of many Sung examples of what I still think to be Sung-do pottery it is clearly shown that the ware is thinner than any Chinese examples of the same class, and as beautifully potted, the glaze often being more soft and waxlike. Specimens of this fine Song-do pottery are illustrated in my article referred to above.<sup>3</sup> These certainly do not show an art of "retardatory character". Unfortunately the illustrations give but little idea of the fine quality of the glaze. From eighty to ninety *per cent.* of all the pottery taken from Corean tombs belongs to the class illustrated in my article and in PLATE I of M. Petrucci's article. The remainder consists of pieces of the same general class, but of Chinese make, and also of several types of white, including Ting-yao, and a remarkably thin translucent porcelain. Most of the white is of Chinese origin, but some was probably made in Corea.

If the group described by M. Petrucci as being of Chinese make had really been made in that country, some specimens would surely have been found in the Chinese tombs which have lately been opened up; and some would, at some time or other, have been sent from China into some of our western countries; but, so far as I know, this

has never taken place. The two specimens illustrated in PLATE I of M. Petrucci's article were probably, as he states, made in the Yuan period. The examples illustrated in PLATE III belong to a very different class and period, just as he describes, and they cannot in any way be compared with the Corean wares made during the Sung and Yuan periods.

Yours faithfully,

JOHN PLATT.

Monsieur Raphael Petrucci replies as follows:<sup>4</sup>

When writing my article on "Corean Pottery" I was well aware that I was going contrary to the generally received ideas on the subject, and Mr. Platt's observations do not trouble me at all. I could reply to them satisfactorily only by going into the question much more fully than is possible in this note.

Mr. Platt is in error in thinking that I wrote my article from photographs of the objects. I have had actually in my hands many pieces of pottery, both Chinese and Corean. All the pieces described in my article are in my own collection. I know the origin and I know the composition of the funerary furniture described, and I possess part of it. It is not, then, in any off-handed manner that I have established my points.

The process of a design underlined by a fusible alumina or iron oxide incorporated in the green glaze is thoroughly Chinese, and the filiation can be established.

It is sufficient to refer to Mr. Platt's own article to see that on this question authorities are divided to a greater extent than his letter appears to indicate. I am acquainted with connoisseurs who entirely share my point of view.

As for the "retardatory character" of pottery which is purely Corean, it seems to me that Mr. Platt has not quite grasped my meaning, which I may possibly not have expressed quite clearly. I hope, however, to return to the subject on another occasion.

It remains for me to thank Mr. Platt for the interest which he has taken in my article, and to assure him that, although I hold firmly to the views which I have expressed, yet I have none the less carefully considered his courteous observations.

### A NORWEGIAN SANCTUARY CHAIR OF THE 9TH OR 10TH CENTURY

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—I was aware that the photograph

<sup>4</sup> Translated for the author from the French.

<sup>1</sup> Pp. 82, etc.

<sup>2</sup> *Burlington Magazine*, January, 1912, Vol. XX, pp. 227, etc.

<sup>3</sup> Plate I, B, C, D, b; II, G, H, J, L, M, N.

of this chair, illustrating Mr. Romney Green's article,<sup>2</sup> was from a copy and not from the original, because a reproduction from the same negative appeared some years ago in one of your contemporaries. The print entitled "Copy of a Norwegian Chair of the 9th or 10th Century", is now before me. I have also several photographs of the original chair, which is very different in effect. The copy, however produced, was, as I correctly stated, made under modern conditions and is, of course, inferior to the original as all copies must be. As to the date of the original: I ascribed it to the late 12th or early 13th century on the ground of comparisons with other more or less contemporary works, a list of which I will not burden you with, seeing that what your correspondent wants is the opinion of "Museum Authorities".

I have by me a private letter, dated November 20, 1910, from Dr. H. Grosch, Director of the Kunstindustrimuseum, Christiania, replying to an inquiry of mine as to where this and another chair are preserved.

Dr. Grosch says:—

The two most interesting carved chairs, the one from Tyldal in Østerdalen, the other from the farm Blaker in the parish of Lom in Gudbrandsdalen, are both in the historical collection of the University and not in my Museum. They are both certainly Norwegian works and probably from the beginning of the first half of the 13th century, the Tyldal chair perhaps, however, from the end of the 12th century.<sup>3</sup>

Yours faithfully,

MARTIN CONWAY.

"CAUSERIES ON ENGLISH PEWTER"  
To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—In your issue of December<sup>1</sup> your reviewer charges me with illustrating "one or two pieces of which the genuineness appears to be open to question". Without going into the question of their genuineness I am bound to say that I have never before heard of the authenticity of any work of art (base or precious) being publicly called into question without an ocular or manual examination of the piece under discussion.

Your reviewer further states:—

"Although the latter [Chalice, Plate LII] to quote from the author, 'is a replica of the 16th-

<sup>1</sup> Vol. xxi, pp. 324, etc.

<sup>2</sup> See *Kunstgewerbeblatt*, IV Jahrg., Leipzig, 1888, pp. 175, etc., for notes on these and other Norwegian chairs.

<sup>3</sup> Page 177.

## REVIEWS AND NOTICES

A HISTORY OF PAINTING IN NORTH ITALY, Venice, Padua, Vicenza, Verona, Ferrara, Milan, Friuli, Brescia. From the 14th to the 16th century. By J. A. CROWE and G. B. CAVALCASELLE. Edited by TANCREDO BORENIUS. 3 vols. Illustrated. Murray, 63s. net.

NOW that the personal jealousies of the earlier historians of Italian art are happily buried in oblivion, now that Morellians and Cavalcasellians are extinct species, it is possible to view the work of the great compilers without any prejudice, and

century silver cup and cover from Sandwich, Kent', it bears a 17th-century maker's mark".

Had your reviewer extended his quotation marks to the end of the sentence he would have included my own statement of the fact on page 64.

He continues:—

"Mr. de Navarro is certainly in error in supposing the pewter replica can have been made from an old mould".

That is an unsupported statement which includes a charge of ignorance on my part. Unless he has absolute knowledge that the piece in question was not made from an old mould, your reviewer's declaration is a conversion of a personal belief into a statement of fact, with the further inference that no modern use can be made of an ancient mould. Bertie Wyllie in his book on Sheffield Plate<sup>8</sup> states that many of the old dies are still at Sheffield waiting a commercial demand for their re-utilization. The same may be said of old silver dies, and all connoisseurs of the history of pewter are aware of the fact that numerous pewter moulds exist not only in museums and collections but in the open market.

Your reviewer's last charge is:—

"Moreover, the mark is surely in the wrong position for a marked piece of pewter".

On the contrary, there are many instances of pewter (silver and porcelain pieces), cups, salvers, tankards, flagons, bowls, etc. (some in my own possession) where the maker's touch is impressed in unconventional places, this flagrancy going so far in certain cases as to confuse deliberately the ornament of decorative pieces.

Yours faithfully,

ANTONIO DE NAVARRO.

Our reviewer, G. H. A., replies as follows:—

It is possible to question the authenticity of an article not only from an illustration but even from a description alone. I cannot think that the chalice in question, whether old or new, was made in a mould; nor were moulds used in the making of silver or Sheffield plate in the sense implied by Mr. Navarro. I agree that many pieces of pewter were marked in what may appear to be unconventional places. But why?

<sup>8</sup> Newnes's Library of Applied Arts.

all students now unite in gratitude to the men whose patient industry prepared the way for such a rich harvest of discovery. The time had certainly come for a reissue of the "Painting in Northern Italy", which had long been out of print, and in Dr. Borenius the literary executors have found an editor with rare gifts. He is patient, accurate and scholarly, but he has not allowed even the immense and tedious labour implied in such a work to

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quench his genuine feeling for Italian art. There are some learned workers in the history of early art for whom every reference is a sacred thing, to be reported with scrupulous and thoughtless fidelity. Dr. Borenus is not one of these. He never forgets that all this accumulated learning is not an end in itself, but only a means to the fuller appreciation of the pictures themselves. He is thus able to weigh evidence and summarize results in such a way as to gain the reader's confidence in his judgment. His notes are introduced too with a discretion and modesty which are highly commendable, and also with a brevity and appositeness which sometimes suggest a refreshing sense of humour. The text of the original work is left intact, and Dr. Borenus has confined himself to the addition of notes. This method, adopted no doubt out of a pious feeling with regard to the original authors, has its disadvantages for the student, and is, moreover, scarcely kind to the authors whose fame it was to preserve. The most enthusiastic and grateful admirer of Crowe and Cavalcaselle would scarcely maintain that their *History* was in any way a work of art. It is a monument of learning and critical research, but, like all such work, it cannot but be superseded and rendered nugatory in places by the results of subsequent researchers. It would in many cases have been no less a kindness to the reader than to the original authors if some of their less fortunate guesses at truth had been omitted. For instance, there is a certain ironic effect produced on the mind of the careful reader who, after reading through some twenty pages on Antonello da Messina, finds, in a brief and lucid footnote, the statement that Dr. La Corte-Cailier's researches have completely changed almost every fact and date with regard to that artist. Or, again, when we have given careful consideration to Crowe and Cavalcaselle's minute analysis of the Schifanoia frescoes, and noted that they give this to Tura and that to Costa, it is with something of a shock that we learn from the notes that contemporary documents now prove the frescoes to have been executed when Costa was a mere boy and Tura absent from Ferrara. No less completely changed is the state of our knowledge about Antonio Solario, whose reality was scarcely suspected until it was maintained<sup>1</sup> that the signature Antonio Solario on the Leuchtenberg picture was not a clumsy forgery, as Crowe and Cavalcaselle declared, but perfectly genuine. This led to the rediscovery of a lost artist about whom our authors were completely ignorant. The article just mentioned is, by the way, one of the few references of crucial importance which Dr. Borenus has overlooked. It would be easy to cite many other instances where a great deal of astute, and at the time perfectly reasonable, conjecture has been put out of court by sub-

sequent investigation, and in these cases some abbreviation of the original text would have greatly increased the value and decreased the bulk of the work. Granted, however, that the literary executors of the late authors had made this a condition of any reprint, the task could scarcely have been done more thoroughly and conscientiously than it has been. It still is a little difficult to make sure that one has not overlooked the mention of any particular picture (though the admirable indexes are of great assistance). This difficulty is partly due to the want of tabular form in the lists of artists work, and partly to the uncertainty of which of the many possible attributions may have been selected as a rubric. But the editor has obviated this, as far as possible, by copious cross-references, and the work as it now appears is likely to be the standard work on North Italian painting for many years to come.

It is indeed surprising what an immense amount of new research there has been since these volumes first appeared in 1871, and all this new material, much of it of capital importance for our understanding of the evolution of Italian art, is here digested and summarized with remarkable skill. In the art of Venice the late Dr. Ludwig's indefatigable archivistic researches have completely altered our opinion of the relative importance of certain ateliers. Lazzaro Bastiani, from the feeble imitator of Carpaccio, as he is described in the text, becomes Carpaccio's master, the inventor of much that is distinctly Carpaccian, and the head of an important atelier. He remains, of course, the second-rate painter we always knew him to be, but for the historian his position in Venetian art is greatly improved. His researches, however, together with those of Paoletti and Molmenti, have been known for some time. On the Vicentine school Dr. Borenus's own researches have contributed much new material. Montagna's work has been thoroughly studied and the list of his paintings increased and revised. Of more recent date, some of them published here for the first time, are the results of Dr. Gerola's researches in early Veronese painting. We now know, for instance, that Stefano da Zevio, so far from being a follower of Pisano, was twenty years his senior; the tiresome Benaglio and Badile families have been straightened out, and, of much greater importance, we can put together some sort of account of Domenico Morone. The ghostly Moroncini may be identified with Morone, and we may forget that a Paolo Giolmino once existed, which, in view of Niccolò Giolmino's works, must be accounted a blessing.

In the Ferrarese school, too, a good deal has been done. We are no longer seriously troubled by Stefano Falzagalloni. Crowe and Cavalcaselle, in their laudable desire to find works for a man

<sup>1</sup> *Burlington Magazine*, Vol. 1, p. 353; VII, p. 75.

who, according to Vasari, was Mantegna's friend, actually gave to this mythical figure two of the finest of Ercole Roberti's works. Signori Malaguzzi Valeri, Beltrami, Mr. Herbert Cook and Miss Ffoulkes have added much to our knowledge of early Lombard art, though, on the whole, it is surprising to find how correctly the main outlines of its history were surmised by the authors.

It used to be objected to any attempts at methodical criticism, that it tended only to take away the attributions to well-known masters, depleting their *œuvre* of its contents and generally lessening the happiness of mankind. It was a strange enough objection, assuming that the results were true, but it may be some consolation to notice that as the result of forty years of such destructive criticism Dr. Borenius is able, in the great majority of cases, to add a long list of well-authenticated works to those given by Crowe and Cavalcaselle. It is true that since 1871 a surprising number of pictures has been lost sight of by art students, but the additions far outweigh these both in number and importance. In a work of such vast extent and detail probably every student will be able to find some omissions here and there in his own special branch of study. Possibly a pilgrimage through the French provincial museums would yield a good many additions. I note the absence of an early Costa at Lyons and a Poppa at Dijon. A more serious omission is that of the large Bellini of Doge Loredano and his councillors in the Spiridon Collection in Paris. This work is signed and dated 1507; it was finished by Catena.

The printing and get-up of these volumes is excellent, and they are neither unwieldy nor unduly heavy. There are many half-tone illustrations which are chosen with great discrimination. Nothing would have been easier than to fill the book with the familiar masterpieces of which everyone possesses already innumerable reproductions. Dr. Borenius has, however, chosen wherever possible little-known and inaccessible works. By the courtesy of Messrs. Murray we are able to reproduce one of these, the *S. Jerome in his Study*, by Gentile Bellini, at Monopoli, a rarely visited town in Southern Italy [PLATE facing p. 293]. Even from this we can guess that it is one of the finest works of Venetian art. It has indeed a quality of voluminous and massive draughtsmanship which Gentile alone of all the Venetians attained to. It might almost be by a great Florentine designer. Such care of every detail by which the utility and value of the new edition can be enhanced is characteristic of the manner in which Dr. Borenius has carried out his necessary, laborious and self-effacing task.

R. F.

DIE MINIATUREN IM GEBETBUCHE ALBRECHTS VON BAYERN (1574). Ein Beitrag zur Geschichte der Insekten- und Pflanzenkunde. Von PROF. SEB. KILLERMANN. Mit 29 Tafeln. (Studien zur deutschen Kunstgeschichte, Heft 149). Strassburg: J. H. Ed. Heitz (Heitz und Mündel).

THE manuscript Prayer-book of Albert V of Bavaria (Munich, Hofbibliothek, Cod. lat. 23640, Cim. 48), though an admirable example of its class, is of too late a period to have much significance in the history of art; and its fame is largely due to the fact that its nine full-page miniatures used to be attributed to Giulio Clovio. To this attribution, generally discredited in recent years, Dr. Killermann has now given the death-blow. His own claim to have found the artist in Georg Höfnagel, of Antwerp, seems on the face of it not improbable; at any rate, there can be little doubt that the character of these miniatures is Flemish rather than Italian. It is to be regretted, however, that the plates do not include a page or two from Höfnagel's signed Missal in the Imperial Library at Vienna (No. 1784), on which the new attribution depends. But Dr. Killermann, as becomes a professed naturalist of high standing, is mainly concerned with the representations of insects, and still more of flowers, fruit, and foliage, which adorn the borders, painted with the scrupulous fidelity to nature familiar to all students of late Flemish illumination. He identifies these with a care that matches the artist's; and he shows that the flowers include some of American origin, which have hitherto been considered much later importations. This method of treatment gives an exceptional interest to his monograph, and provides a useful reminder to specialists, whether in the history of art or science, of the interdependence of the two modes of human activity.

J. A. H.

PORTRAIT MEDALS OF ITALIAN ARTISTS OF THE RENAISSANCE . . . By G. F. HILL. Lee Warner, Medici Society. 16s. net.

READERS of *The Burlington Magazine* will be so familiar with the valuable series of articles on Italian Medals, contributed from time to time by Mr. G. F. Hill, that neither the author nor the subject needs any introduction on our part. Mr. Hill has done a great deal already to point out the iconographic importance of the medals, and their use as illustrations of history. This subject is now dealt with more specially in the volume before us, in which Mr. Hill has collected some sixty or seventy medals with portraits of Italian artists of the Renaissance. This collection shows that in medals, as in the graphic arts, the iconographic value is not entirely dependent on the skill of the artist. Mr. Hill truly says that the student of ancient iconography would be sadly at a loss if it were not for the existence of coins: the same may be said of the student of the Renaissance. Another instance of the value of portrait-medals, duly pointed out by Mr. Hill, is that, apart from certain well-known falsifications of the 17th century

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and later days, the medal can be relied upon for authenticity. To take a familiar instance, the portrait medals of Gentile and Giovanni Bellini can be relied upon for true likenesses of the great painters, whereas the painted or carved portraits are the subject of dispute, and can be established as true likenesses only by reference to the portrait medals. A book of this sort, compiled by an authority like Mr. Hill, printed superbly by the Medici Society's Press, and copiously illustrated, invites praise rather than criticism. If we have any fault to find with the book, it lies in a slight difficulty in distinguishing between the artist represented on the medal, and the artist who executed it, as in the case of Gentile Bellini, where it takes some reading to find that the medal is the work of Vettor Gambello. Again, the numerous illustrative portraits inserted in the text would be more instructive if they could have been brought into closer relations with the reproductions of the actual portrait-medals, whereas these reproductions are relegated to the end of the volume. L. C.

THE FIRST ANNUAL VOLUME OF THE WALPOLE SOCIETY, 1911-1912. Issued only to subscribers. Oxford: Printed for the Walpole Society by Horace Hart at the University Press.

"THE Walpole Society was founded in April, 1911, with the object of promoting the study of the History of British Art". Its first Annual would justify its foundation if it had done no more than reproduce two of Mr. Tristram's copies of mural and panel decorative painting, for his drawings are invaluable records of a highly characteristic sort of Early English art, and no one has yet more vividly reproduced the forms, colour and surface of the original remnants. But the Society has done much more than this. The reproductions, from photographs, of Gothic sculpture, which illustrate Professor Pryor's article—notably the amazing quatrefoils at Wells—are also particularly welcome. Obviously, the History of British Art cannot be studied from falsified *documenta*, and the Society must make the registration of the remaining *documenta* its first charge, before such custodians as the French and Italian Governments or the Chapter of Exeter lay hands upon them. Mr. Philip Norman also does excellent service by editing and elucidating a treatise primitive in the history of English portraiture, Nicholas Hilliard's "The Art of Limning". Although in this instance the document is in perfectly safe keeping, Mr. Norman prints it for the first time. The Annual, it must be remembered, is issued at the cost of the members of the Society. It is not offered for sale, and brings in no profit; its production probably absorbs all the subscriptions. The Society's admirable work cannot, therefore, be carried on unless it is well supported; we sincerely hope that it

will be. To work of this kind the critic must contribute his quota, in counsel, though it be dragged from him reluctantly. The most inaccessible *documenta*, still more, those in most danger—decorative sculpture, mural decoration, stained glass still *in situ*—should be, as they are, the Society's first charge. The obscurer lines of English portraiture should then be followed, as Mr. Collins Baker, for instance, is well qualified to follow them. Lastly, the sater treasures, *opus anglicanum* and miniature paintings preserved in private collections, should be made more accessible by reproduction. The Society need not direct its first efforts to increasing details concerning the well-known, so much as to revealing the unknown, and registering the vanishing before it is too late. Mr. Finberg did so much service when he suggested the formation of the Society, and its first Annual promises so much that we expect the highest performance. Criticism is futile which does not constantly demand more from those who have much to give. A. J.

## BOOKS OF REFERENCE

THE new year brings us from MESSRS. ADAM AND CHARLES BLACK the indispensable "Who's Who" (15s. net) in larger and somewhat more convenient form. Though the number of leaves is slightly fewer, space is found for an increased number of biographies by printing the text on a larger page. Other books of reference published by the same firm include "The Writers' and Artists' Year-Book" (1s. net), and "The Englishwoman's Year-Book" (2s. 6d. net), both of which have long since proved their usefulness and justified their existence. "Books that Count" (5s. net), a dictionary of standard books, edited by W. Forbes Gray, is a new publication which, from a hasty glance, seems likely to prove of considerable assistance to the student.

We have also to acknowledge with thanks, during the past year, the receipt from FRANZ MALOTA, Wiedener Hauptstrasse 22 (Wiedener Hof), Vienna, the second volume of their "Jahrbuch der Bilder- u. Kunstblätterpreise", edited by Erich Mennbier (price, K. 20), which contains a list of the prices fetched at public auctions in the Austrian and German Empires by a vast number of oil-paintings, water-colours, drawings and engravings of all sorts during the year 1911. The book is exceedingly well arranged and should be of the greatest use to collectors.

## ILLUSTRATED CATALOGUES OF SALES IN FEBRUARY

THE first portion of the library formed by the late Mr. George Dunn, of Maidenhead, is to be sold by Messrs. Sotheby on February 11th and

three following days. It includes a collection of early manuscripts and printed books relating to English law (355 lots), and other early manuscripts, printed books and old bindings (329 lots). The well-illustrated catalogue issued by the auctioneers contains cleverly reproduced facsimiles of some 15th and 16th-century bindings and facsimiles of illuminated manuscripts, some of which are stated to be as early as the 12th or 13th century. The same auctioneers' catalogue of Engravings, Etchings and Drawings to be sold on February 6th and 7th contains reproductions of early states of some of the engravings from J. M. W. Turner's "Liber Studiorum".

HELBING, Wagnmüllerstr., 15 Munich, will sell on the 18th and 19th inst. a collection of Japanese objects in lacquer, wood, ivory, bronze, jade, rock crystal; *netsukes*, *kakimono*s, shrines, colour-prints, books, etc., made by Herr Architekt v. Oppenheim. A neatly illustrated catalogue gives a good idea of the variety of the collection; some of the *bibelots* look especially attractive.

## PAMPHLETS

- (1) DETAILSTUDIEN ZUR GESCHICHTE DER ANTIKEN RÖMISCHEN DER RENAISSANCE. Von P. G. Huebner. Mitteilungen des K.D. Arch. Inst. Römisch. Abt., Vol. XXVI (1911), pp. 288-328. 1 pl., 17 text illus.—(2) SYMBOLISM IN CHINESE ART. By W. Percival Yetts. *Lazac*, 5s. net.—(3) THESEUS AUF DEM MEERESSTRAND. Ein Beitrag zur Geschichte der griechischen Malerei von Paul Jacobsthal. Leipzig: Seeman. 3 M. 21 S., 6 Taf., 11 Abbild.—(4) I MUSAICI DI GALLA PLACIDA A RAVENNA. Saggio di una nuova interpretazione, Enrico Bottini Massi, professore di Storia nel R. Liceo di Forlì. Forlì, Bordiniani. 21 pp., 4 illus.—(5) QUELQUES NOTES SUR LES VANS D'YCK. W. H. J. Weale (Annales de la Société d'Emulation pour l'étude de l'histoire et des antiquités de la Flandre.) 2<sup>me</sup> fasc., ann. 1912. 7 pp.—(6) NOTE SUR QUELQUES DESSINS ATTRIBUÉS À FRANS FLORIS ET À SON ÉCOLE. Par G. Damsaert and P. Baudier, (Annales de la Société d'Archéologie de Bruxelles.) T. XXV, 2<sup>e</sup>, 3<sup>e</sup>, and 4<sup>e</sup> livrair. 1911. Pp. 319, etc., 19 pp., 6 fig. Bruxelles: Vromant.—(7) L'INSPIRATION CHRETIENNE DU PEINTRE GUSTAVE MOREAU. Abbé Loisel. Edition ornée de 15 gravures. (Publication de la Société de Saint-Jean.) Paris: Bloud. 59 pp.—(8) LA MAISON DE DAVID TENIERS II ET L'HOTEL RAVENSTEIN. Par G. des Marez. (Annales de la Société royale d'Archéologie de Bruxelles.) T. XXVI, pp. 5, etc., 51 pp., 19 fig.—(9) REYNOLDS. De la Direction des Talents, essai inédit traduit de l'anglais et publié par Louis Dimier (Mercure de France). 13 pp.—(10) MATTHIJS MARIS A WOLFFHEZEN ET A LAUSANNE. Par P. Haverkorn van Rijswijk (L'Art Flamand et Hollandais.) 14 pp., with 12 illus.—(11) CANTOR LECTURES ON THE MATERIALS AND METHODS OF DECORATIVE PAINTING. By Noel Heaton. Delivered before the Royal Society of Arts on March 18th and 25th and April 1st, 1912. Clowes. 1s. 23 pp., 5 figs.—(12) MUNICIPAL ART GALLERIES AND ART MUSEUMS: their scope and value (with special reference to the needs and opportunities of Manchester). By B. D. Taylor. Manchester. 6d. 46 pp., illus.—(13) NOTES ON THE FLORENTINE SCHOOL (4th, 3d.). Umbrian, Venetian and other Masters of Italy; with special reference to the Exhibition of Italian Art at the Municipal Galleries, Derby. By T. L. Todor. Derby: Central Educational Co. 24 pp., and 13 pp.—(14) THE INDUSTRIAL CRISIS. By W. J. Sanderson. Siegle, Hill & Co. 6d. net. 52 pp.—(15) HET GEBOORTEJAAR VAN CAREL FABRITIUS DOOR F. Schmidt-Degener (Oud-Holland, 1912, 3 AL.). 3 pp., 2 illus.—(16) DIE TONGRUPPE DER PIETÀ IN S. SATURNUS IN MILANO. Von Paul Schürbring. Mit 8 Abbild. auf 3 Taf. (Monatsschrift für Kunstwissenschaft V Jahrg. 1912. Heft 7.) 5 pp.—(17) ITALIENSCHER

NAISSANCE PLASTIK AUS ENGLISCHEN PRIVATBESITZ, Burlington Fine Arts Club, London, 1912. Von Paul Schürbring. (Zeitschrift für bildende Kunst, N.F. Band XXII, H. 12.) 8 pp., 8 illus.—(18) LES DEUX ROGEE et leurs ateliers de Bruxelles et de Bruges, par Louis Maeterlinck (Bulletin de la Société d'histoire et d'archéologie de Gand 1912, No. 7). 24 pp., 13 pl.

(1) A study of details respecting antique marbles, gleaned from the sketch-books of Marten van Heemskerck, who was in Rome from 1532-36. By their help Dr. Huebner reconstructs the original collection in the Villa Madama formed by Clement VII, which included the so-called "Farnese" *Diadumenos* now in the British Museum. An interesting identification is that of the Louvre Term (*Fuipiter of Versailles*) with the upper part of a full-length figure dug up between 1532-34 on the Monte Mario. In both cases the sketch-book supplies missing links in the history of the statues, but, conversely, a torso in the Ny-Carlsberg Museum, identified as a figure of the Pedagogue from the Niobid series, supplies Dr. Huebner with evidence that Michaelis placed van Heemskerck's date about twenty years too late. It has always been assumed that Renaissance sketches of such a torso could not be earlier in date than 1583, when the well known replica in Florence was found; Dr. Huebner, however, gives good reason for his contention that the Ny-Carlsberg torso is the original of these sketches. Three occur in note-books generally accepted as van Heemskerck's work, and assigned on other grounds to the years between 1550-1572; the identification therefore solves a recognized difficulty as to the duration of the artist's activity and incidentally proves that the Ny-Carlsberg torso was known in the middle of the 16th century.—(2) Dr. Yetts's short but valuable paper which was read before the China Society in January, 1912, is now printed as a brochure. It comprises twenty-eight pages of text with copious illustrations, and treats an interesting subject in a thorough and scholarly fashion. Dr. Yetts's acquaintance with the Chinese language has enabled him to consult original sources of information, and to give the correct Chinese terminology, quoting the characters where necessary. Students of Chinese art will welcome this contribution to their knowledge of an important aspect of the subject, and will hope that it is only the earnest of a further and more exhaustive work which Dr. Yetts is so well equipped to undertake.—(3) Dr. Paul Jacobsthal, who piously presents his attractive brochure to his father on his sixtieth birthday, makes an exhaustive enquiry into the influence of the Herakleian myth on the Thesean, as shown by the treatment of Theseus's visit to his parents, in 4th century Greek art, and especially in vase-paintings, and he compares it with the treatment of similar scenes in the myths of other heroes.—(4) Though Prof. Massa does not write in a manner very convincing logically, he is evidently

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right in the main trend of his interpretation, particularly as regards the conclusions of learned antiquaries possessing only a pedantic knowledge of Christian mythology. It is a pity that the illustrations of this enthusiastic and interesting study are not better printed, for every photograph of the tomb of Galla Placidia has become valuable since the Italian restorers laid their hands upon it.—(5) All that Mr. Weale writes upon his special subject deserves preservation. He here reviews the reception of his great book on the Van Eycks, regretting that *The Burlington Magazine* and one other periodical alone treated it seriously. The fact is that his wise caution disappointed seekers for novel theories. Mr. Weale's object was not to add to the mass of speculations, but to chronicle facts ascertained beyond the possibility of subsequent correction—not an exciting, but an invaluable work.—(6) The authors describe an interesting family album of drawings, in 2 volumes, which they are patiently investigating, and from which they now publish six drawings by an *italianisant* whom they can give good reasons for identifying with Frans Floris. The result of further investigations by these careful students will be welcome.—(7) In order to do the Abbé Loisel full justice we recommend that his study should be read throughout, for we deal here rather with what he suggests than with what he actually says. He maintains that Moreau's "Cahiers", now being gradually made accessible, prove Christian inspiration in unexpected places, which has been ignored by critics who did not much wish to see it. We accept this on the authority of the Abbé who does wish to see it. Moreau was certainly well-read in Christian literature—from which he drew a large number of his subjects, but we do not see in his treatment of them, as the Abbé seems to see, any strong evidence of the derivation of his treatment from Christian art, though it may not be incompatible with Christian sentiment. Moreau's treatment seems derived from nothing more distinctively Christian than Ingres. On the other hand the treatment of the decorations of the Catacombs was directly derived from Pagan art. Would the Abbé consider those decorations less Christian than Moreau's? At any rate, Moreau's Christian art is less Pagan in treatment than the anthropomorphism of Christian rococo.—(8) Since the city of Brussels has just razed to the ground the house of Teniers, David II of his family, this pamphlet by the president of the Société royale d'Architecture preserves the records of its former existence and also of the existence of two fine 15th-century mansions, the hôtels Ravenstein. M. Des Marez succeeded in saving some fragments of carved stone and parts of the interior woodwork of Teniers's house, which are now in the town museum. He shows that Teniers actually lived S.E. of the rue Terarken opposite

the house popularly called the "Maison de Teniers", which had nothing to do with him. However, the Brussels municipality razed both. M. Des Marez alludes euphemistically to the destruction of ancient buildings "in accordance with inexorable laws"; we wonder whether he considers the substitution of bad building for good also inevitable.—(9) It is curious that an unpublished MS. by Reynolds should first appear out of the Fitzwilliam Museum in a French translation, but it probably loses little or nothing in M. Dimier's version and will certainly gain by his introductory remarks. Though, as he points out, Reynolds's subject was by no means unworn, Reynolds treats it as suggestively as we should expect of one of the ablest intellects among modern painters. One sentence catches the eye: "Le labour et les talents des hommes sont le bien le plus précieux de l'Etat". It is characteristic of an artist so eminently social as Reynolds to be able to consider his art in any relation to the state whatever.—(10) M. P. Haverkorn van Rijsewijk contributes an interesting and very well illustrated note to the biography of Matthew Maris, concerning his and Jacob Maris's visits to Wolfhezen and Lausanne in 1859, 1860 and 1862, owing to the liberality of their patroness the Princess Marianne of Orange-Nassau. Evidently an enthusiastic admirer of the Maris brothers, the author eagerly chronicles their impressions by the directest means available, their sketches. So conscious was Matthew Maris of the literary value of his art, that, as M. Haverkorn van Rijsewijk reminds us, he was constantly seeking to extend it by improving the titles of his works.—(11) Mr. Noel Heaton's three lectures, on the development of decorative painting; on fresco and its modifications; and on tempera and oil, should be of great service not only to practical decorators, but to all who are interested in the history of decoration. He is an explorer of primitive sites and a student of the arts as well as a thoroughly trained chemist, and he has the faculty of making the chemical technicalities of his subject perfectly intelligible to laymen.—(12) Mr. B. D. Taylor's general remarks, with most of which we cordially agree, raise too large a question to discuss here. A central site and topical interest are essentials for a provincial museum. Manchester, in particular, should direct its energies first to displaying the Brook Collection of Textiles. A municipality might possibly, perhaps, facilitate artistic development in a local industry. It can neither foster nor suppress a pure artist capable of producing work worth purchasing with public monies. To attempt to do so by art education would be "bad business", and we sympathize with the inartistic aldermen who object. They are the best allies of a Director with taste and judgment, such as Mr. Taylor's, who protests against the purchase of "exhibition

pictures" at inflated prices. If the people of Manchester ever like the arts they will have a municipality capable of providing objects such as Mr. Taylor would approve; until they do, the collection of such objects had far better be left to individuals and societies independent of the municipality. A municipality enlightened on its own ignorance can do much at little or no cost to encourage such independent efforts.—(13) Mr. Tudor's thoughtful little pamphlets deserve well of those inhabitants of Derby who are interested in the arts. These are not, we fear, numerous, but are evidently enterprising and have good friends, for they organized during the past year an exhibition remarkable for a large collection of Italian drawings lent by the Duke of Devonshire, and another containing a small collection of pictures lent by Capt. Drury-Lowe, sufficiently important to have been catalogued by Dr. Richter. Mr. Tudor is their Ruskin.—(14) This is a plea for a new national industrial policy. Since the subject is scarcely within our compass we have not given enough attention to Mr. Sanderson's pamphlet to be able to endorse his opinions, but only to say that he seems a thoughtful and sincere publicist, who has formed personal convictions without any factional *parti pris*; so that we have pleasure in referring our readers to the address, Eastfield Hall, Warkworth, Northumberland, at which Mr. Sanderson asks those who sympathize with his objective to communicate with him.—(15) (16) The pamphlets of our contributors, Dr. Schmidt-Degener and Dr. Schubring have already been noticed (15) in Vol. XXII, p. 62, and (16) in Vol. XXI, p. 307. Dr. Schubring's second pamphlet (17) will be noticed in our next *prices* of German periodicals under the periodical in which it first appeared. (18) Mr. Louis Maeterlinck's article on two Roger van der Weydens is reserved for longer reference than is here possible.

THE MEDICI SOCIETY draws our attention to the fact that in the review of the new edition of Vasari's "Lives" some of the illustrations were described as being in half-tone instead of in colotype. We should regret very much if the mistake led any of our readers to suppose that these admirably produced volumes are less finely illustrated than is the case.

THE *Madonna of the Oak Tree*, now on view at the Hotel Cecil, has been vigorously advertised in the daily press. The usual and indispensable touch of romance has been given by the statement that it was smuggled out of Italy to avoid the Piacca law. Doubtless the Italian authorities have let some important masterpieces pass unnoticed over the border, but in this instance they are to be congratulated on having allowed Italy to lose one

more of the innumerable copies of the later works of Raphael. The present picture is evidently a copy of the same composition now in the Prado at Madrid. This is, indeed, not one of Raphael's capital works, being made up out of the *Madonna della Pala* and the *Madonna of Francis I.*, and is supposed by almost all authorities to be merely an atelier piece done at that period of Raphael's career when he had given up the endeavour to execute his numerous commissions with his own hand. But poor as the Madrid picture is, its superiority to the work so loudly proclaimed in London is indisputable.

MR. ROBERT WITT, while continuing to welcome all who wish to consult the Collection of Photographs and Reproductions of Pictures of all Schools at 27, Connaught Square, Hyde Park, will be much obliged if visitors will give him notice of their intention, so that the secretary may be available to assist them.

## RECENT ART PUBLICATIONS\*

### ART HISTORY

SPEARING (H. G.). The Childhood of Art or the Ascent of Man: a sketch of the vicissitudes of his upward struggle, based chiefly on the relics of his artistic work in prehistoric times. (10x6) London (Kegan Paul), 21s. net. 498 illus., 16 in colour.

DÉOSNA (W.). L'archéologie, sa valeur, ses méthodes: I, les méthodes archéologiques; II, les lois de l'art; III, les rythmes artistiques. 3 vols. (10x6) Paris (Laurens), 45 fr. illus.

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\* Sizes (height x width) in inches.

<sup>1</sup> Pages 243, etc.

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MADONNA AND CHILD BY CARLO CRIVELLI MR. PHILIP LEHMANN'S  
COLLECTION, NEW YORK (BY PERMISSION OF MESSRS. DUVEEN BROS.)

# MADONNA AND CHILD BY CARLO CRIVELLI

BY ROGER FRY

**B**Y the courtesy of Messrs. Duveen we are enabled to publish a reproduction of a newly discovered Crivelli which has recently passed into Mr. G. Lehmann's collection [PLATE]. The appearance in fine condition of a full-length *Madonna and Child* by so rare and delightful an artist is indeed something of a wonder in these days. The work is not signed, but of its authorship no doubt appears possible. It has in a supreme degree the delicacy and the almost metallic incisiveness of Crivelli's contour as well as the firmness and brilliance of his painting. The Madonna, supporting the Child upon her right arm, is seated in one of those sumptuous Renaissance thrones which Crivelli loved to elaborate with every conceivable ingenuity of invention. Though the forms are intended to be classic, it is evident from the proportions of the mouldings and something in the character of the detail that Crivelli is still essentially an old Venetian artist, one who uses Classical conventions with a Gothic exuberance.

This is a work of Crivelli's prime. Indeed, it would be hard to name another design in which he shows quite such mastery as he does here.

## TOWARDS A GROUPING OF CHINESE PORCELAIN—I

BY FRIEDRICH PERZYŃSKI

**T**HE extreme rarity of the finest blue-and-white Chinese porcelain dating from the 15th or 16th centuries is, so it appears, the main reason why collectors show so much scepticism concerning the statements from Chinese sources that the periods of the nien hao Hsüan Tè and Ch'eng hua were the most famous for the production of porcelain decorated with underglaze blue. China herself seems to put on the market only large and comparatively coarse pieces, most of which date from after the turn of the 16th century, and, although their decorative charm is undeniable, they give scarcely any idea of the type celebrated in Hsiang's enthusiastic smiles—"white as driven snow"; "like fine jade of mutton-fat texture"; "blue so pure and bright as to dazzle the eyes". Since the taste of the Chinese *littérateur*, to which class the superintendent of the Ching Tè Chên factories undoubtedly belonged, must surely have been decisive in the execution of the most valuable pieces,<sup>1</sup> we might

There is hardly another work in which the sequence of lines is so suave, its flow so uninterrupted, or in which the movements of the figures harmonize so perfectly. It is already almost a cinquecento work as regards the amplitude of its forms and the breadth of its divisions. One notes, for instance, that the fruits hanging on the throne are even more enlarged and more massed than usual, so that the quantities of relief support and carry out the relief of the figures in a remarkable manner.

Much of the earlier intensity of feeling has undoubtedly gone. This has none of the strange brooding pathos of the early Madonnas, nor has it the sharp individual accent of their faces. The works with which it appears to be most akin are the Vatican *Madonna* and the Triptych in the Brera, both of 1482, and it is to this period that I should assign Mr. Lehmann's *Madonna*—the period, that is, of Crivelli's greatest mastery, the moment of balance between the almost tortured intensity of his early work and the too purely decorative magnificence of his altar-pictures.

So far as I can find, there is no mention of a missing picture with which the present work corresponds.

safely accept the supposition that the much-lauded blue-and-white porcelain of the 15th century did really consist of tiny pieces of the most delicate texture, objects having a certain degree of aesthetic relationship with the dainty *bibelots* of jade, agate, amber, ivory, bamboo, rose quartz, etc., arranged on the Chinese scholar's desk or the meandering shelves of his *étagère*. Many of them might have been winecups, which for good reasons have remained to the present day the small size which renders them unfit for any other than very minute decoration. Although, like the highly prized "chicken-cups" of the Ch'eng hua period, already worth their weight in gold only a century later, they may well have been intended for more than mere *bibelots*. The size and material easily explain the disappearance of such tiny and fragile pieces.

Although the typical Chinese style of the illustrations of fine Ming porcelain published by Hsiang gives a very vague notion of the particular beauty of their modelling, texture and decoration, we are not left entirely without certain connecting

which were undoubtedly considered masterpieces by the imperial potters. I am well aware that this conclusion to a certain extent contradicts the supposition lately prevalent, which emanated from Berlin, that the ceramic art of China found its truest manifestation in vessels of a substance akin to stoneware. Hsiang's collection seems to have consisted mainly of porcelains, or vessels of a porcellaneous substance, unless, indeed, a second volume of his album once existed and has since been lost.

<sup>1</sup> In my first article dealing with blue-and-white porcelains (*The Burlington Magazine*, Vol. XVIII, pp. 28, etc., Oct., 1910) I expressed the apprehension—in which Dr. Kuemmel shared—that Hsiang might have selected the objects for illustration in his volume too partially, according to the dictates of his own cultivated taste. Experience of China itself has corrected my opinion, at any rate as regards the blue-and-white porcelains of the 15th century. To-day I take it that Hsiang actually reproduced the finest types of the ceramic art obtainable, types

## Towards a Grouping of Chinese Porcelain

links, which, coarse as they may appear by the side of Hsiang's favourite pieces, stand midway between (1) those lost treasures, (2) the clumsy household goods mended with wire like the iron kettles still to be seen on the tables of Chinese cook-shops at the present day, and (3) the multitude of show-porcelain which fills so many shelves in our museums and was manufactured more or less for exportation even if it was also intended for use as well.

In my first article<sup>2</sup> I drew attention to several of the finer pieces in Western collections. Foremost of them all must be reckoned the small bowl marked Hsüan Tê of the Dresden Johanneum (case 45a B), painted in various shades of delicate grey-blue with ducks, aquatic plants and general landscape decorations,<sup>3</sup> which found its way from Venice to Dresden, thanks to H. E. Dr. Bode. When dealing with this type, which differs in its graceful modelling and dainty decoration from most blue-and-white porcelain of the 16th and 17th centuries, I was induced not only to claim the time of Wan Li for a whole group of porcelains hitherto very vaguely or even wrongly dated, but also to contradict the supposition repeated by all other authors concerning the inferiority of the Wan Li blue-and-white porcelains. The hope which I then expressed of finding other specimens as well as those already cited, in support of my conviction, has been realized sooner than I had expected. During my last stay in Berlin I saw in Madame Oppenheim's collection a bowl of rare beauty [PLATE I, A and B], not excelled even by the famous piece in Burleigh House. The plan of the circumference is sexfoil, the remarkably thin walls are finished by hand, and, as is the rule with pieces of this period, the touch of the potter's fingers is still discernible, modifying the movement of his wheel, at the grooves of the delicate body which form, as it were, the ribs of the vessel. This may be detected even in a photograph, and will, I hope, be still visible in the printed reproduction. The glaze is a soft white, toned in the direction of cream-colour, and is almost flawless. This charming bowl is decorated with vertical panels filled with flowers, birds and insects, and in the centre of the bottom is a circular panel containing a frog seated on leafage. Like the pieces of similar style to which I drew attention before, the bowl shows remarkable achievement in delicate drawing. The small insects which serve to fill in the outer and inner panels occur again in the beautiful bowl (No. 2471) of the Salting Collection.<sup>4</sup> The mounting, which is perhaps Dutch (?) and apparently unmarked, is of silver gilt and consists of plain edges, a rimmed foot, and handles in the form of female figures with arms terminating in

animal heads, reminding us somewhat of the mounting of the Burleigh House pieces, and probably originating, like those, between the years 1580 and 1590, so that the bowl itself may be assigned with some certainty to the second third of the 16th century.

I attempted in this magazine<sup>5</sup> to assign to the end of the Ming period a certain group of blue-and-white porcelains recognizable, if not in all cases by the favourite group of a boy presenting gifts to a high dignitary, yet by the conical mountain, the moon, the wall of rocks interrupted by clouds and pine twigs, and especially by the pot-hook touches.<sup>6</sup> The Museum für Kunst und Gewerbe at Hamburg owns a ewer [PLATE II, D]<sup>7</sup> decorated similarly to the one in the former Hoe Collection, illustrated in PLATE II, B, facing page 175 in Volume XVIII of this magazine. If the Hamburg ewer is no particular revelation in ceramic art, it is of considerable interest on account of its silver mounting. The cover bears the engraved inscription: CHRISTIANUS AUGUSTUS PFALTZGRAVE ANNO 1642, with the owner's coat of arms in the centre. This refers, as Dr. Stettinger kindly tells me, to Christian August, Pfaltzgraf beim Rhein zu Sultzbach, who was born on 16th July, 1622, succeeded to the palgrave in 1632, and died on the 23rd of April, 1708. Unfortunately, there is no trace of any silver mark. However, a piece very similar to this ewer helps to satisfy our cravings for probable exactitude of date. It was purchased by Dr. Sauerlandt for the Städtische Museum für Kunst und Kunstgewerbe at Halle, and has rather plain silver-gilt mounting bearing the maker's mark P.R., Peter Rockenthin, born 6 December, 1619, married 1645, and died 30th July, 1662. At the lip of the cover, which is punched with baroch flowers, is stippled at the front A·M·H·Z·S·G·H·Z·M, signifying Anna Maria Hergozin zu Sachsen geborne Herzogin zu Mecklenburg. Anna Maria was the consort of August of Sachsen-Weissenfels, who was the son of Johann Georg I of Saxony and the last administrator of the archbishopric of Magdeburg. They married in 1647, and Anna Maria died in 1669. The ewer, therefore, must have been mounted between 1647 and 1662, and might, as Dr. Sauerlandt supposes, have been a wedding gift.

The dates of these pieces enable me now to affirm that the group of blue-and-white porcelains, which I stated that I believed on the strength of my own detailed studies belonged to the first half of the 17th century, certainly does belong to the pre-Ch'ing period.

<sup>2</sup> *Loc. cit.* p. 109, etc., Dec., 1910.

<sup>3</sup> To be found in a pattern-book, *Kie tsi yuan ma chuan*, partially in colour-prints in the time of Kang hsi.

<sup>4</sup> (Reproduced here by the courtesy of the director, Dr. Brinkmann, who kindly sent us photographs.—Ed.)

<sup>5</sup> *Op. cit.*

<sup>6</sup> *Op. cit.* p. 39, footnote 22.

<sup>7</sup> *Loc. cit.* PLATE II, A, facing p. 34.



(A) PORCELAIN BOWL (PROFITE AND INTERIOR) WITH BLUE UNDERGLAZED DECORATION, WANG LI PERIOD, MADAME THIANZ OPPENHEIM'S COLLECTION, LARSEN





(A) PORCELAIN EWER, WITH BLUE COBALT GLAZE DECORATION; LATE  
GEORGE, HAMBURG.



MUSEUM, FORTHOUS, AND  
MUSEUM, FORTHOUS, AND



# BERMEJO IN CASTILE BY VALERIAN VON LOGA\*

**B**ARTOLOMÉ BERMEJO, called Bartholomew Rubeus, is now no stranger to the readers of this Magazine<sup>1</sup> although his works are divided between two continents, some in private collections, and some in remote places not very accessible from the usual tourists' routes. In proposing to add to the *œuvre* of this versatile master let us first review briefly what is known concerning his life, and his art and its development.

None of the older writers on the fine arts mentions his name. Bermejo is recorded once only, on the 5th of May, 1495, as the designer of the window-glass in the baptistry of the cathedral at Barcelona.<sup>2</sup> However, we know three pictures fully signed by him, by which three stages of his development are illustrated. These pictures appear at first sight so different from each other that we cannot help doubting for a moment the identity of their authorship. On the late Sir Julius Wernher's *S. Michael* the artist signs himself by the Latin form of his name, Bartholomew Rubeus, as he does also on the triptych of the cathedral at Acqui. The initial cypher signifying "in hoc signo" and the great flourish in the doubled "4" of the *fecit* leave no doubt that we have before us two works by the same master. On the frame of the *Pietà* in the Chapter-room of the cathedral at Barcelona we read:—

OPVS BARTHOLOMEI VERMEIO CORDVBENSIS  
IMPENSA LVDOVICI DESPLÁ BARCHINONENSIS  
ARCHIDIACONI ABSOLVTVM XXIII APRILIS  
ANNO SALVTIS CHRISTIANAE MCCCCLXXX.

The triptych at Acqui serves to reconcile the wide divergencies between the two other pictures; between the thoroughly darkened pigments, the deep furrows traced by sorrow and tribulation on the faces, and the expression of all the profound spiritual suffering of the *Pietà* on the one hand, and on the other, the glittering armour, the decorative colour effects, and the serene oval face of the elegant, celestial knight, *S. Michael*. The oil medium, the greenish-blue sky with the little grey clouds, the trees with their slender stems, the numerous flowers with their delicate stalks, the bizarre architecture, are common to *The Virgin of the Saw* and the *Pietà*. As the master still called himself "Cordovensis" in Barcelona, so he had not forgotten his home in Valencia when he painted the altar-piece at Acqui. The shell-shaped vault of the apse before which the Presenta-

tion in the Temple is being performed resembles the famous key-stone of Al Hakim's *mihrab* in the Mezquita. The treatment of the portraits is very much alike in all three pictures. The ears, and the hands with club-shaped fingers, the crumpled, Gothic folds of the drapery, the elaborate minutiae of the jewellery and trimming are of the same character.

The picture of *S. Michael* came from the kingdom of Valencia, from Tous in the Val de Jacar, some kilometres from Alcira, where it adorned the parish church. The delicate treatment of the gold background in *guillocks* is Valencian; the Cordovan master must certainly have known the altar-piece of *S. Martin* at Portaceli and the *S. Helena* at Jativa. But it seems difficult to believe that an engraving by the German monogramist E.S. (Lehrs 154) had inspired the painter of this grandiose creation.<sup>3</sup> Apart from the fact that the resemblance between the painting and the engraving is by no means striking, we must remember that 1467, the date of the print in question, is far too late, under any contingencies, for the design of the painting.

The origin of Bermejo's art has already been traced to Andalusia, and it has been shown in that connexion that the archangel of Juan Nuñez's *Lamentation over the Dead Christ* holds a similar, though not identical, crystal shield to our angelic knight's. This, however, is not the only affinity between the two artists. Bermejo's Virgin, like Nuñez's, is seated full-face, and holds the corpse of her divine Son in her lap; and the Dead Christ Himself, with the left foot drawn up, presents similarities in the two pictures which can scarcely be due to chance.

Proceeding from the *S. Michael*, the *S. Engracia* of the Somzée Collection, now belonging to Mrs. Gardner in Boston, has been quite rightly ascribed to Bermejo. Concerning the provenance of this picture nothing is yet known. Perhaps some conclusion as to its origin might be ventured upon on the ground of the painter's having represented a martyr honoured only at Zaragoza. Yet all that I would emphasize in this connexion is that Jacomart's influence must be taken into account in the position of the chief figure before the throne, and that the drapery of the martyr-princess is trimmed with strips of ermine like the celestial queen's at Acqui.

The altar-piece of *S. Catherine* from Santo Domingo, now in the museum at Pisa, which Mr. Walter Dowdeswell, the former owner of the *S. Michael*, ascribed to Rubeus,<sup>4</sup> has but very little to do with that authenticated work by the Cordovan

<sup>3</sup> Bouchot (Henri), *Les primitifs français—S. Michel ferrant le dragon*, in *Les Arts*, 1905.

<sup>4</sup> *Burlington Magazine*, Vol. VIII, pp. 282, etc. (Jan., 1906), Mély (F. de), *Bartholomew Rubeus et Bartholomé Bermejo in Revue de l'art ancien et moderne*, 1907, p. 303.

\* Translated for the author from the German.

<sup>1</sup> *The Burlington Magazine*, Vol. VIII, pp. 129 and 131 (Nov., 1905), *Identification of an Early Spanish Master*, by Herbert Cook; pp. 282, etc. (Jan., 1906), *Another Painting by Bartholomé Bermejo*, by Walter Dowdeswell; Vol. XXI, pp. 17, etc. (Oct., 1902), *A Signed Triptych by Bartholomé Bermejo at Acqui*, by José Pijoan.

<sup>2</sup> Sanpere y Miquel (S.), *Los centrocristianos catalanes*, t. 2, p. 131.

## Bermejo in Castile

master. It was rather done by some Catalan painter who may have known Bermejo's work but approaches nearer to Vergos and had been in the Netherlands, as the tower of Notre Dame at Bruges, which appears in his landscape, plainly shows. The landscape of *The Entombment* in the predella seems to be Tuscan, and also the Renaissance architecture of the hall in which S. Catherine is represented triumphing over idolatry. Owing to retouching in oil and a glossy varnish, the tempera of the central panel has lost its proper appearance, so that the wings of the altar-piece have been attributed to a different hand, though not, in my opinion, correctly. I think that the repainting of the central panel accounts for the apparent difference between it and the wings.

Sr. T. Gudiol's attribution of a *Santa Faz* in the Episcopal Museum at Vich, approved as it is by Sr. Sanpere y Miquel who reinforces it with other, very dissimilar, heads of Christ, does not seem to me convincing. Beham's *Head of Christ*, formerly attributed to Dürer, may well have been the prototype in all these cases. At any rate, the *S. Michael* of the museum at Avignon, on the reverse side of which is an *Annunciation*, must be definitely withdrawn from the *œuvre* of Bermejo, for it is by a French artist. The work in the museum at Cordova ascribed to the great son of that city<sup>5</sup> has scarcely anything to do with him. In the *Christ at the Pillar* survives rather the tradition of Messer Pedro. To this group belongs also the votive picture of Pedro Ruiz which has now found its way into the Dresden Gallery (No. 678), and was formerly (No. 12 and 371) in Louis Philippe's Spanish Gallery, where it went under Pedro's name. It must be identical with a picture mentioned by Ramirez,<sup>6</sup> as having been bought by D. Diego Monroy from the parish church of San Nicolas. Ramirez adds: "I believe it is now in the Louvre" (in Louis Philippe's Spanish Gallery, in fact).

<sup>5</sup> Romero de Torres (Enrique), *Los primitivos Cordobeses*, in *Boletín de la Sociedad española de excursiones*, XVI, p. 54, etc. <sup>6</sup> *Diccionario biografico de artistas de la provincia de Córdoba*, p. 126.

## TWO NEW STATES BY CAMPBELL DODGSON

I—DÜRER'S *MELANCHOLIA* (B. 74).

THE British Museum received in December 1912 a very welcome present from the National Art-Collections Fund, aided by contributions from the Dürer Society and from sixteen private subscribers. A first state of Dürer's *Melancholia* is a surprising discovery at a time when the engraving is on the eve of celebrating its four-hundredth anniversary, and has been for much

An altar-piece of six compartments in the cloister of the old cathedral of Salamanca, illustrated here [PLATE], unfortunately very inadequately on account of its darkened surface and lamentable state of preservation, seems to me, on the other hand, a genuine work by Bermejo. Its relation to the triptych at Acqui leaps to the eye. In both altar-pieces S. Francis, in the same rather unusual attitude, gazes at the seraphic crucifix which in both cases is surrounded by an oval aureole. The head of S. Michael, in the half-closed eyelids and the deep shading of the nostrils, resembles the bowed somewhat severe face of the Virgin of the Saw. The angelic knight himself, standing firmly on similarly armoured legs, is a reminiscence of the Archangel of Tours. His strong wings still stretch heavenward, but the verve of his action is intensified in the arm uplifted to smite and the wind-tossed mantle. That details, such as the crumpled drapery, are painted in the manner customary to Bermejo can be established even by means of our poor illustration.

Was Bermejo, then, ever in Castile himself? That is what we do not know. Perhaps he acquired there the technique of oil-painting, without ever reaching the mastery in that medium which he displays in tempera. Perhaps he saw there Netherlands' folding altar-pieces, and learned in the poor midlands to substitute the severer, nobler landscape for the richly decorated gold backgrounds which delighted his Valencian patrons. There, maybe, he perfected himself in drawing and acquired his deeper, more intimate, expression.

When Bermejo painted the triptych at Acqui a little later than the retablo at Salamanca, he had not forgotten the gold and brilliant colour in which he clad his saints in the gardens of Valencia. His crowns, his ornaments, his embroidered seams are still executed with the same minute virtuosity. He still remembered, too, that he had once stood before the altar-piece of the Municipal Councillors of Barcelona, and he gave the Infant Christ, seated on His mother's knee, the lively, playful movement emphasized in the fluttering bird if not fully expressed in the figure itself.

more than a century the object of critical attention from Continental and English students and collectors. In the *locus classicus* on the differences of state, real and alleged, in Dürer's engravings, an essay by Professor Jaro Springer, of the Berlin Print-room,<sup>1</sup> there is no mention of the *Melancholia* as existing in more than one state. It would be

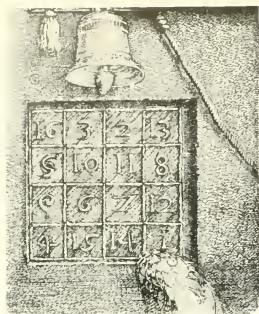
<sup>1</sup> "Dürers Probedrucke", published in *Studien aus Kunst und Geschichte Friedrich Schnitzers zum 70<sup>ten</sup> Geburtsstage gewidmet*, Freiburg i.B., 1906.



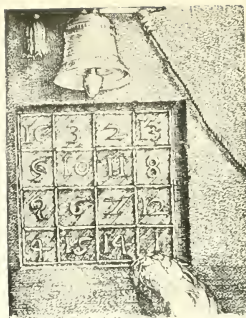
DETALLE DE DARTO-ME TIRNEJO, THE OLD CATHEDRAL SALAMANCA







A



B

DETAIL OF ALBRECHT DÜRER'S MELANCHOLIA (A) FIRST STATE (B) SECOND STATE



C



D

ALBRECHT DÜRER'S MELANCHOLIA (C) FIRST STATE (D) SECOND STATE

unwise, however, to assert that the London impression is unique. When once the attention of the owners and guardians of Dürer collections is drawn, as I hope it will be drawn by this article, to a peculiarity which might easily be overlooked in the absence of more than one impression, it would not surprise me if the existence of other examples of the first state should be brought to light. Meanwhile, I would deprecate the suggestion, if anyone be disposed to make it, that such a discovery (not my own) or such an acquisition by a museum already very rich in Dürer's works is trivial. The richer the collection in any special class of engravings the more important it must needs be to discover, and still more to acquire, anything that has hitherto been lacking to its completeness in that class. If all that the new state tells us is that a figure was engraved the wrong way round, that alone is an interesting fact to know about one of the great masterpieces of the most famous of all engravers. It gives a new glimpse at his methods of working in the year which marks the climax of his mastery of the burin. "What a proof of his general decision of handling is involved in this 'repentir'!" writes Ruskin of a certain alteration in the "Knight, Death, and the Devil". Another exception still proves the rule of the certainty with which Dürer was wont to foresee from the first the exact effect that he intended to produce.

The engraving itself is so well known that it is needless to reproduce the whole. The enlarged details from the first and second states, here published side by side PLATE, A, B], show at a glance in what the difference consists. The first figure in the third line of the square, a "9", faced, as originally engraved, to the right. Dürer, dissatisfied with its appearance, then effaced and re-engraved it, facing to the left, and thereby looking, to the modern eye, still more like a note of interrogation, instead of a numeral, than it did before. The work has been neatly done, but not without leaving visible traces of the alteration. At any rate, Dürer was more careful now than he was when he re-engraved, at a still earlier stage of his work, the figure immediately above it, which even in the newly discovered state had already been corrected. Originally, it seems, a "6", this figure has been changed somewhat clumsily to a "5", without any attempt to burnish out the original outline, which is merely masked by the shading carried across it. That first change must have been made at a much earlier stage, before all the sixteen squares of the tablet were shaded with oblique lines from right to left, since these lines run on quite evenly across the cancelled outlines and carefully avoid crossing the re-engraved figure, which is left white against the shaded background, like all the others. If, then, a still earlier state, before the change from "6" to "5", exists, or ever has existed, it

would be before the shading of the tablet, and would approach more nearly to what is commonly called a trial proof than the state here described with the reversed "9".

Internal evidence shows that this must have been one of the first proofs printed, and it is one of very fine quality and perfect preservation, except that both the upper corners are wanting, the left corner having been torn away more badly than the right. The platemark, except in these two places, is fully preserved. There is no watermark. On the back is the interesting autograph of an early collector,

B 1602

This is interpreted by Fagan<sup>2</sup> as the mark of Paul Behaim, whose manuscript catalogue of engravers and their works is preserved in the Berlin Print-room. But this Behaim was only born in 1592, and the writing is quite unlike his autograph; the mark, moreover, which Fagan reproduces inaccurately, is clearly that of some one whose initials were "F.B." I must reject the current interpretation, but am unable to replace it by any other. From that time onwards the history of the print is lost, till it turns up in the middle of the 19th century in the possession of John Ruskin. It is interesting to think that this very impression probably inspired the eloquent passage devoted in the fifth volume of "Modern Painters" to the *Melancholia* on which the author had already twice bestowed the epithet "noble". Ruskin gave this impression to a friend, Miss Helps, whose cousin, Miss A. G. E. Carthew, a collector and student of Dürer, with a well-trained eye and a good judgment of quality, detected its rarity and kindly called the attention of the Print-room staff to the unknown state.

Ruskin, when he had called this engraving "the history of the sorrowful toil of the earth", went on to say: "The labour indicated is in the daily work of men. Not the inspired or gifted labour of the few (it is labour connected with the sciences, not with the arts), shown in its four chief functions; thoughtful, faithful, calculating and executing". When allowance has been made for Ruskin's somewhat bewildering punctuation, the residuum of his exegesis is not very valuable, for the passage placed in brackets cannot be defended by the usage of the words art and science in Dürer's time. Ruskin supplements his explanation by a somewhat superficial and avowedly imperfect interpretation of the various symbols. It is curious that when he comes to "calculating" he refers only to the compasses, and does not even mention the enigmatic square, with which alone, in this article, we are concerned, and which is so apparently and essentially the result of calculation. It is, of course, a scheme in which the figures added up in any direction, up, down, or across, including the diagonals, form the

<sup>1</sup> *Collectors' Marks*, 1833, No. 40.

<sup>2</sup> Edition of 1858, V. 243-245.

## Two New States

number thirty-four. Mr. Lionel Cust, in his "Engravings of Albrecht Dürer",<sup>1</sup> takes these figures to bits—not treating them as a whole—and reads in them a direct reference to the death of Dürer's mother on May 17th, 1514. "The figures on the square can be read as follows: the two figures in the opposite corners to each other, 16 + 1 and 13 + 4, make 17, the day of the month; so do the figures in the centre, read crossways, 10 + 7 and 11 + 6, and also the middle figures at the sides, read across, 5 + 12 and 8 + 9. The two middle figures in the top line, 3 + 2, give 5, the month in question, and the two middle figures in the bottom line give the year 1514. Above the square a bell tolls the fatal knell, and the sand-glass timepiece hard by records, no doubt, the hour at which the sad event happened". This is a tempting explanation, apart from the combinations 5 + 12 and 8 + 9, which I think somewhat far-fetched, and I would not deny that the allusion to his mother's death may have been present in Dürer's mind. But I have already recorded my opinion<sup>2</sup>—which I only wish to repeat here for the benefit of a wider circle of readers—that Dr. Giehlow's interpretation of the *Melancholia*<sup>3</sup> is the only one based on a thorough knowledge of the humanistic literature of Dürer's time and quite unbiased by any modern exegesis of a fanciful or sentimental kind. I will summarize his views very briefly. The engraving is the first of a series of the Four Temperaments, which went no further. The old-fashioned mediaeval doctrine, which regarded the melancholic as the lowest and most ignoble of the temperaments, was giving place at this time to the theory introduced by the Florentine Platonist, Marsilius Ficinus, that the melancholy man, under proper conditions and by dint of persistence in concentrated thought, was capable of the very highest intellectual achievements. Opinions differed as to whether this result could be attained under the influence of Saturn, to which planet the melancholic temperament was subject, or whether, to counteract that influence, the aid of Jupiter must be sought by means of talismans. The presence of the magic square known as "tabula (or mensula, or sigillum) Jovis" on Dürer's engraving is important in this connexion. Cornelius Agrippa, whose "occulta philosophia" had been written shortly before 1512, has much to say of these magic squares, which had played a part in the demonology of the Arabs in the 10th century.<sup>4</sup>

<sup>1</sup> Seeley & Co., 1894, p. 63. The theory has more recently been revived by R. Wustmann, in his article "Als Dürers Mutter starb", *Kunst Chronik*, N.F., XIV, 1902-3, No. 27.

<sup>2</sup> Dürer Society, 1904, vii, text, p. 14.

<sup>3</sup> Dürer's *Stich Melancholia I*, und der maxilianische Humanistenkreis", *Mitteilungen der Gesellschaft für vordruckfalligende Kunst*, Wien, 1903-4 (the revised edition of the essay in book form has never been published).

<sup>4</sup> The curious will find much literature in this special subject quoted in Dr. Giehlow's footnote on p. 16 of the *Mitteilungen*, Jahrg. 1904.

"Secunda", he writes, "dicitur tabula Jovis, quæ constat quaternario in se ducto continens numeros particulares sexdecim et quavis linea atque diametro quatuor constituentes triginta quatuor, omnium autem summa centum triginta sex. . . . Elicitur ex ea character Jovis et spirituum ejus. Ferunt illam, si Jove potente dominanteque argenteæ laminæ fuerit impressa, conferre lucrum et divitias, pacem et concordiam hominum et placare inimicos," etc. The requirement that the sign should be engraved upon a silver plate while Jupiter was in the ascendant, silver being the proper metal of that planet, shows approximately what kind of tablet Dürer intended to depict, let into the wall; it need not, however, be meant for silver. Agrippa gives the "tabula Jovis" in this form:—

4	14	15	1
9	7	6	12
5	11	10	8
16	2	3	13

and does not expressly assign to it any efficacy against melancholy, as he does to the "tabula Veneris". Paracelsus, on the other hand, writing some years later, gives the "sigillum Jovis" exactly in Dürer's form, and names

tin as the proper metal for it. An engraved portrait of Paracelsus published in the year of his death (1541) represents the physician and astrologer with this very "sigillum" let into a wall behind him, and the accompanying verses compare Paracelsus with Dürer. This is interesting evidence that contemporary thought, acquainted with Dürer's work, attached this astrological significance to the magic square. Dr. Giehlow, after reviewing the various opinions most likely to have influenced Dürer, concludes that the presence of the square does not imply that Dürer and his adviser, Pirckheimer, thought the aid of Jupiter essential to develop the powers of the saturnine and melancholy temperament; the tablet would, on the contrary, suggest astrological medicine as one of the departments in which the abnormal intelligence of the melancholy man, brooding intensely over problems, would be capable of great discoveries. The seal of Jupiter is not a magic influence, counteracting that of Saturn, to which the melancholy man owes the beginnings of his intellectual eminence; it is rather a result of the innate genius for invention of the intellect influenced by Saturn, which knows how to turn to its own uses the favourable effects of another planet. This is but a brief and inadequate summary of Dr. Giehlow's most interesting exposition, and many of the links in his chain of argument are here necessarily omitted. It will serve, however, to indicate how many associations, how much recondite lore, obscure, forgotten, and antagonistic to modern thought, are evoked by the sight of these sixteen compartments—in

which merely Dürer's reversed "9" at the moment engages our interest—in the mind of a scholar steeped in the humanistic literature of the Renaissance.

### II—AN ILLUSTRATION TO THE *WEISSKUNIG* BY HANS BURGMAIR.

There is less to be said about the second pair of illustrations (PLATE, C, D), which are both taken on a reduced scale from the left-hand side of the woodcut representing the meeting of the Young White King and the Merry White King, subject No. 143 in the Vienna edition of 1775, and p. 271 in the better arranged edition of 1888.<sup>8</sup> This is another case of an alteration in state made by Dürer's contemporary, Hans Burgkmair, probably within a year of that which has just been engaging our attention, for the preparation of the *Weisskunig* blocks extended from 1514 to 1516. An alteration of state in a wood-block is made in an entirely different manner from such a change on a copper-plate. The surface, once lowered, can never be restored to the original level to be cut again. Instead of that a piece of the block has to be cut right out; the block is then plugged with a new piece of wood, on which a fresh drawing is made and cut. The outlines of the piece inserted can generally be traced without much difficulty, and they can be seen distinctly in the present instance, following closely the lines of the pack-horse, to introduce which the change was made, as far as the extremity of the saddle behind the kneeling man, and then descending vertically from the large stone near the foot to the bottom of the block. Such alterations are rather frequent in the wood-cut books commissioned by the Emperor

Maximilian, but they occur more rarely in the *Weisskunig* than in *Theuerdank*. The new work sometimes shows the hand of a different artist from the original draughtsman, but in this case both the old and the new work are by Burgkmair, who has supplied a new signature to replace the original one on the piece that was sacrificed. Everyone, I think, will agree with me that the composition has not gained by the change. The latter cannot, however, be ascribed to any artistic motive, but is due, like all such alterations in the two series, to royal command, for Maximilian criticized every detail of the work, and often changed his mind, in the course of the production, as to the exact manner in which the various subjects were to be represented. This particular alteration was evidently made at a very early stage, for the fine early proof of this block which has long been in the museum<sup>9</sup> is already in the second state, and does not differ, except in the quality of the impression and the paper on which it is printed, from the published edition. The newly acquired state, which comes from the Huth Collection, sold in June 1911, is entirely undescribed, being unknown to Alwin Schultz, the careful editor of the most recent edition, in which all such varieties then known were recorded.<sup>10</sup> It is wanting, as I am informed by the kindness of Dr. Haberditzl and Dr. Bohatta, in the four MSS. at Vienna, three in the K.K. Hofbibliothek and a fourth in the collection of Prince Liechtenstein, which contain a considerable number of early proofs inserted while fresh from the cutter's and printer's hands. It is probable, therefore, that the London impression is unique.

<sup>8</sup> Dodgson, *Catalogue of Early German and Flemish Woodcuts*, II, p. 94, No. 77.


<sup>9</sup> An early state of No. 26, *Maximilian in the Painter's Studio*, at Berlin, has been described since then (C. Dodgson, Cat. II, p. 92, and *Fahrbuch d. Kunsthist. Samml. d. Allerh. Kaiserh. Häuser*, Bd. XXIX, Heft 1).

<sup>10</sup> In the romance of *Der Weisskunig* fictitious names are given to the historical personages. Princes of the house of Habsburg are "White Kings", Frederick III being the old and Maximilian himself the Young White King, while the Archduke Sigismund, ruler of the Tyrol till 1489, is called the "Merry White King".

## NOTES ON PICTURES IN THE WALLACE COLLECTION

BY D. S. MACCOLL

### THE ITALIAN SCHOOL

 O some of us it is not natural to take much interest in the history of a picture, but none of us is quite without the instincts of the hunter or detective. Bound, as a good curator, to take a hand in the business, I find that the chase has its fascinations, and that a documentary reference, the record of a sale, a signature or date discovered can add a modest glow to the end of an intellectually dusty day. I am not yet so lost to a sense of the real world as to inflict a great deal of these researches on the readers of *The Burlington Magazine*; their proper place of interment is a catalogue; but one general remark may be made. When the front of a picture,

which I still think the more important side, has yielded up its evidence, there is often a good deal to be found on the back, and I believe this humble method of investigation, if systematically pursued in the Galleries of Europe, would settle a good many questions that the higher criticism leaves in dispute; in any case it is serviceable for purposes of identification. There are often labels or inscriptions; and I have sometimes found that a half obliterated chalk-mark joins up a picture with what was supposed to be a separate pedigree. Such traces are often lost when pictures are lined or reframed, and the good keeper should be on his guard against the loss.

At the Wallace Collection, where no regular

## Notes on Pictures in the Wallace Collection

record of acquisitions was kept by those who formed it, there is more work of this kind to be done than in the case of royal or public galleries, and till the other day the evidence was chiefly indirect, that of sale catalogues or works like Smith's, De Groot's, Waagen's, Charles Blanc's and the recent Mireur (to whom, by the way, useful and indispensable as he is, your reviewer gave much too good a character for fulness and accuracy). But there has lately come into the hands of the Trustees a series of sixty letters written by the chief founder of the Collection, Richard, fourth Marquess of Hertford, to his English agent, S. M. Mawson, between 1848 and 1856; Mr. Fairfax Murray has good enough to present a sixty-first. These letters deal with the Stowe, Rogers, and other sales of the period, and illustrate the tastes and methods of a shy collector. They prove incidentally that the Collection owes a good deal to Mawson's own taste, for some of the best purchases of the period were of pictures the Marquess had never seen, and bought in reliance on his agent's judgment. I must refer readers, however, to the forthcoming edition of the catalogue for quotations from this source, and limit myself here to a few points of general interest.

The Marquess confesses that he did not care for "primitive" masters (Sir Richard Wallace probably bought most or all of the pictures in Gallery III), and he was not attracted, it would seem, by many masters of the Italian schools. He bought the *Saint Catherine* of Cima's altar-piece, the lunette of which was in the J. E. Taylor sale last summer, and also the two Madonnas by Luini. He was "fond of Giorgione", and bought as a Giorgione the Titianesque *Venus Disarming Cupid* at the Northwick sale. It is apparently the picture described by Crowe and Cavalcaselle as "a graceful bit in the style of Varotari" ("History of Painting in North Italy", II, 168).<sup>1</sup> The present title is wrong, and also the older title, *Cupid, Stung by a Bee, Complains to Venus*, for the poem on that subject (Bergk, 33) was first published from the Palatine MS. by Henri Etienne. *L'Amour Piqué*, the title in the Orleans sale, is right (he has hurt himself with his own arrow). In the catalogue of that sale it is mentioned that the picture had been damaged by time and "restored", and some of the uncertainties in drawing of a delightful picture may be due to this.

To Sir Claude Phillips's history of the *Perscus* and *Andromeda* he so happily identified as Titian's I may add that it was bought by the third Marquess (Thackeray's and Disraeli's Marquess) at the sale of Sir G. P. Turner in 1815 for £362. A slight

rearrangement in hanging will in future allow students better to appreciate this fine though damaged work. The third Marquess was also, by the way, the owner of the *Vision of S. Helena*, now in the National Gallery. It was one of the few pictures that remained in his villa, S. Dunstan's, in Regent's Park, and at the sale of its contents in 1855 his son authorized Mawson to bid up to £50 for it; it fetched a higher price, but he did buy the portrait of the Prince by Hoppner (Wallace Collection, No. 563) as a Northcote.

In connexion with Titian a puzzling question arises. In all the books, from Waagen's, Crowe and Cavalcaselle's, and Lafenestre's down to Dr. Gronau's it is stated that the Marquess of Hertford and Sir Richard Wallace were owners of Titian's *Tarquin and Lucretia*. Now the only picture on that subject still in the collection is a small copy of the well-known piece by Cagnacci, and my belief is that there was never any other. Titian's *Tarquin and Lucretia*, sold to Philip II in 1571, was probably the picture that belonged later to the Earl of Arundel, who gave it to Charles I. It was bought at the Whitehall sale by Jabach, who sold it to Louis XIV, and it was in the Louvre in 1752-4, described as a canvas, 6 ft. by 5½ ft., greatly injured. It is no longer in the Louvre, and apparently came into the hands of Joseph Bonaparte, for a corresponding picture was in his sale. In 1854 Waagen (ii. 155) enumerates among the pictures of Lord Hertford (fourth Marquess):—

Titian's *Tarquin and Lucretia*. From the collection of Charles I. Afterwards in the possession of Joseph Bonaparte in Spain. Purchased at the sale of Mr. Coningham's pictures for 520 gs.

He saw very few of Lord Hertford's pictures at that time, for most of them were packed up, but he does not put an asterisk to the title, to indicate that he had not seen it; on the other hand he does not describe it. Crowe and Cavalcaselle, ("Life of Titian", II, 393-4), say that the picture passed from Joseph Bonaparte to Lord Northwick, from him to Mr. Coningham, and at his sale to Lord Hertford for 250 guineas, and was, when they wrote, in Sir Richard Wallace's collection. In this they are mistaken. The picture was in Mr. J. Bates' sale, 1845, bought by Nieuwenhuys for £735; then in the Coningham sale, 1849, (73 by 56½ inches) bought in at £525. It was in 1850, subsequently to the Coningham sale, that Lord Northwick sold it (for £414 15s. again to Nieuwenhuys). It was in an anonymous sale (? Nieuwenhuys) 1879, bought in at £273, and finally in the sale of the executors of Nieuwenhuys in 1886, as from the Coningham and Scarisbrick collections, bought by Mr. Fairfax Murray for £430 10s. I find, from Messrs. Christie's catalogue, by the courtesy of the firm, that Lord Hertford did bid at the Coningham

<sup>1</sup> They give the sale-number as 803, but this was a Baldovinetti; No. 956 was *Cupid, wounded by his own arrow, preferring his complaint to Venus* (Marquis of Hertford, £1,312 10s.) The ascription to Varotari is not convincing.

## Notes on Pictures in the Wallace Collection

sale up to £500, but did not get the picture. It is conceivable that he bought it afterwards and got rid of it, but more probably Waagen heard of the bid and was told there was a *Tarquin and Lucrece* (the copy of Cagnacci) at Hertford House. Crowe and Cavalcaselle describe the picture, but from an examination at Lord Northwick's: in any case it was never in Sir Richard Wallace's possession. I conjecture that they adopted Waagen's statement and heard that there was a Titian (*Persens and Andromeda*) at Hertford House. The measurements they give are 7 ft. 2 in. by 4 ft. 8 in. This digression will be justified if the legend of the books on Titian is released from farther service.

The charming reduced copy of Titian's *Rape of Europa* was in the collection of Sir Joshua Reynolds, who apparently accepted it as a design for the picture. Mawson was very proud of the purchase (at the G. T. Braine sale), thinking it finer than the original, and reports that Mr. Munro of Novar had asked leave to copy it. Crowe and Cavalcaselle suggest Mazo as the copyist—on no ground that I can see, except that the original was once at Madrid. There was a small *Diana and Actæon*, as well as the large, in the Orleans sale, on the same scale as our *Europa*, but who made these reductions must remain doubtful at present.

This picture is not the only one at Hertford House once in Sir Joshua's splendid collection. The little Watteau, No. 377, *The Music Lesson*, was his (it fetched £20 os. 6d.), and possibly *Harlequin and Columbine*, No. 387. But the most curious case is the copy of Velazquez, No. 4, *Don Baltasar Carlos*. This came to Lord Hertford from the Wells of Redleaf sale in 1848. No. 89 at Sir Joshua's sale was a whole-length portrait of that prince, and Leslie and Taylor ("Life of Reynolds", ii, 140) state that it passed into the hands of Mr. Wells of Redleaf. It is pretty clear, therefore, that this is the picture about which Northcote, Reynolds's pupil, tells the following story:—

It was a particular pleasure to Sir Joshua when he got into his hands any damaged pictures by some eminent Old Master; and he has very frequently worked upon them with great advantage, and has often made them, both in effect and colour, vastly superior to what they had been in their original state. For instance, with respect to one picture by Velazquez, a full-length portrait of Philip IV of Spain when a boy [an obvious mistake for Prince Baltasar Carlos] I well remember, when I entered his painting-room one day and saw this picture, he said to me, "See, there is a fine picture by Velazquez". I looked at it and greatly admired it, and with much simplicity said, "Indeed, it is very fine; and how exactly it has your own manner, Sir Joshua!" Yet it never entered into my mind that he had touched upon it, which was really the fact, particularly on the face.

The repainting affects the face less than some other parts. The shadow round the jaw has been worked on, the forehead and hair, which has lost its form, and the left hand is now pure Reynolds; but it is chiefly in the background, as the cracks alone would prove, that he has repainted. Reynolds

seems to have been puzzled by the black hat on the table, and out of the gray wall behind he has made a sort of mantelpiece with a book lying on it, and has broken a second curtain across this. If then in No. 4 we have not an authentic Velazquez, we have a partly authentic Reynolds.

To return from this digression. Another copy of a picture by Titian is the *Danaë*, No. 546. Sir Claude Phillips conjectured that this might be a Bolognese copy, perhaps by Francesco Albani: but in letters of Lord Hertford to Mawson of April, 1856, referring to the Sibthorpe sale, it is thus referred to:—

A little picture I am sure I should like to have if it is good and sells at a reasonable price, No. 555, Rossi—*Danaë*, a copy from Titian.

And later:—

A thousand thanks for your kindness in having bought me the little copy of Titian. I am sure it is pretty, as you say so.

In the Sibthorpe sale catalogue No. 555 is described as by Rossi, "*Danaë*, a beautiful small copy from Titian, painted for Sir R. Worsley, Bart., when Minister at Naples" (Mawson, £15). A torn label on the back probably gave this information; the date of the sale and number are still legible in chalk. There are also initials, J or T D R, which may be those of Rossi, but no such 18th-century painter of that common name appears in the dictionaries, not even that of Mme. Errera. Worsley, who was Minister at Venice, 1792-97 and 1801-5, is mentioned contemptuously by Irving in Buchanan's "Memoirs of Painting".

Beside the lovely Foppa, and other works probably acquired by Sir Richard Wallace, have hung till now in No. III two interesting North Italian portraits, Nos. 541 and 542. No. 541, a dark-featured man of striking design and bearing, has been doubtfully assigned by Mr. Berenson to the Cremonese Giulio Campi.<sup>2</sup> Its fine carved frame, dated 1543, deserves a word; it was possibly taken from Domenichino's *Sibylla Persica*, No. 131, a picture from the Orleans Collection, which Lord Hertford bought at the Stowe sale a good deal for the sake of the frame. The other portrait, of the first half of the 16th century, *A Young Man Holding a Lute*, has not, so far, been assigned to any painter, and is doubtless the work of a talented provincial; the sculpture recalls Lotto's *Odani* of 1527. It is nearer in colour to the Musician ascribed to Giulio Campi in the Saltling bequest than is No. 541. A conjecture, however, may be hazarded as to the person represented. On a shelf behind the standing figure are various fragments of sculpture, and also an object which looks like a huge lemon. This was probably put there with a purpose. Mrs. Wickham Flower, who was good enough to look up botanical authorities

<sup>2</sup> There is a certain resemblance to a portrait ascribed to Giulio Campi, *L'Homme au Faucon* from the G. B. Castibelli collection, No. 107 in the Sedelmeyer sale, 1907.

## Notes on Pictures in the Wallace Collection

for me, finds that it is the *Citrus medica vulgaris*, probably the variety called *Lima citrata oblonga sine scabiosa et monstruosa*, measuring 8 by 6 inches, a Chinese fruit, grown in Italy. In Italian this would be *cedro*. Now there was a North Italian Sculptor, Marino di Marco Cedrini (or Citrinus) who worked in Ravenna and the Marches in the last quarter of the 15th century. There are signed works by him at Ravenna, Amendola, and Venice. His chief work was the door of S. Mercuriale in Forlì, inscribed *Marinus Citrinus Venetus construxit prid. Kal. Aprilis anno I pontificatus Pauli II. TEAOE*. (See Thieme and Becker's *Lexicon*, Vol. vi.). He is heard of as late as 1475. On a pilaster of the Capella dei Ferri in the Cathedral at Forlì is an inscription, *O[pus] Iach[obi] Venet[i]*, probably referring to Jacopo Veneto, a sculptor mentioned, in 1536, in Forlì, who has been taken for a hypothetical son or nephew. The subject of our picture is a sculptor or con-

noisseur of sculpture, and was therefore probably of the family of Marinus Citrinus. The fact that he holds the lute with his right hand instead of more naturally with the left suggests the possibility that he painted himself, the left hand being reversed in a mirror; the lute, however, is not reversed, for the single string, the *chanterelle*, which gives the melody, is in its proper position to the right. This portrait, which will be better seen in future, will be reproduced in a later number of this Magazine.

I may close these notes for the present by a reference to two copies of Italian pictures by Teniers, of which the originals have been hitherto unidentified. No. 635, *The Ascension*, is stated, in the Teniers Gallery, to be after Bassano. No such picture by any of the family is at present in the Vienna Gallery. *The Mystic Marriage of S. Catherine*, No. 638, is after Domenico Feti's picture, No. 123 at Vienna.

## CASSONI PANELS IN ENGLISH PRIVATE COLLECTIONS—III\* BY PAUL SCHUBRING



HE fronts of the second pair of cassoni in Lord Crawford's collection can be dated accurately, as M. J. Mesnil has proved.<sup>1</sup> The arms signify the families of Davanzati and Redditi. In 1465 Antonio di Davanzato d'Antonio Davanzati married Lisa di Tommaso d'Antonio Redditi. The bridegroom was a widower, his deceased wife having been Costanza Altoviti, whom he married in 1459. The son of this first marriage was already dead in 1480. The pictures on the bridal chest of the second marriage illustrate the rape of the Sabine women, a subject very often represented, not only because there is an element of *raffus* in all marriage, but even more on account of the unexpected happy climax to the apparently tragic opening of the story, for at the end new-born infants are being passed from one hand to another. The first picture [PLATE V, R] exhibits the walls of Rome, the column of Trajan and in the foreground the Circus Maximus, where the young Romans are displaying their best gymnastic feats. They dance to the sound of lutes; rope-dancers distort their bodies; and ladies look on in amazement. Suddenly a bench is overturned, a girl is seized by a Roman, a second, a third and many more; outside the walls the Romans fight fiercely with the fathers and brothers

of their captives.<sup>2</sup> The second picture [PLATE V, S] refers to a year later. The Sabines have come again with greater forces, at the time of the *Ver Sacrum*, to revenge themselves and rescue their daughters and sisters. But these same women are now the peacemakers; they show to their fathers and brothers their children born to their Roman husbands during the past year, and entreat them not to renew hostilities. So peace is struck and is celebrated on the piazza before the palaces of the Davanzati and Redditi. A table bearing marriage gifts has been prepared; guests and musicians are seated on carpeted benches; and the pair seated at the top very likely represent portraits of Antonio Davanzati and Lisa Redditi.

This story of the rape of the Sabine women derived from Livy's narrative is one of the favourite subjects for cassone and spalliere pictures of the Renaissance. Perhaps the best known are the two pictures by Bartolomeo di Giovanni in the Galleria Colonna in Rome, *The Games*, and *The Rape of the Sabines in the Circus Maximus and The Reconciliation and Presentation of Infants*. These pictures were painted about 1490. The cassone by Jacopo del Sellaio, formerly No. 59 in the Galleria Panciatichi and now in Mr. Johnson's collection in Philadelphia, might probably be dated a little earlier. It was once attributed to Filippino Lippi. To Pinturicchio is attributed with considerable likelihood a work of the Umbrian school at the end of the quattrocento [PLATE V, T]. The front of this cassone, which is in the Prado of Madrid, is a most lovely picture as regards the landscape and architectural surroundings. The statues over the

\* The earlier parts of this article appeared in December, 1912, and January, 1913, pp. 158, etc., and 196, etc., of this volume.

<sup>1</sup> *L'art flamand et hollandais*, vi, p. 64, etc., 1906. I may mention here that Sir Hugh Lane's cassoni fronts, the battles of Anghiari and Pisa, reproduced in the December number of this Magazine, facing p. 198 in this volume, have already been treated of by Hrr. Weisbach in his book *Pesellino*.

<sup>2</sup> Livy I, 12, 13.



145 THE WIFE OF THE SAGE WOMAN; FLORENTINE, 1495. COLLECTION OF THE FARK OF CRAWFORD



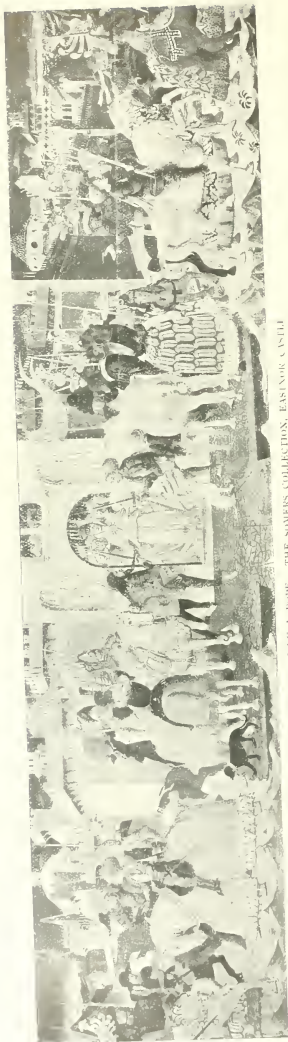
146 THE RECONCILIATION OF THE ROMANS AND SAMARITANS; FLORENTINE, 1495. COLLECTION OF THE FARK OF CRAWFORD



147 THE RECONCILIATION OF THE ROMANS AND SAMARITANS; FLORENTINE, 1495. COLLECTION OF THE FARK OF CRAWFORD







CLASHES BETWEEN TWO OR OTHERS AND THEIR RECONCILIATION BY A POPE. THE SOMERS COLLECTION, EASTNOR CASTLE



(A) THE ENTRANCE OF THE BROTHERS INTO A CITY THROUGH A BREACH IN THE WALL. THE SOMERS COLLECTION, EASTNOR CASTLE

## Cassoni Panels in English Private Collections

door of the temple prominent on the dexter side represent Romulus and Remus as tutelary divinities of the city. The small picture by Beccafumi, exhibited in 1904 in the Sieneze Exhibition held by the Burlington Fine Arts Club, belongs to the 16th century; the scene of reconciliation is wanting; it may have been the subject of a second separate picture.

Lord Crawford's double scene is not only dated 1465 but there can be no doubt that it is Florentine work. I may add that I believe the two cassone pictures in the Galerie Chalandon in Paris are by the same artist.

And now we have still to consider two beautiful front panels of a pair of cassoni belonging to the Somers Collection at Eastnor Castle. They represent a family episode, a dispute between two Florentine brothers and their respective houses, which was settled by the intervention of a pope. Unfortunately there are no inscriptions to assist us, nor does the architecture point with certainty to any particular town; only Rome is quite out of the question. In the first panel [PLATE VI, v], the building in the background on the sinister side is probably intended to represent the Palazzo Vecchio in Florence, with the Baptistery near it, and on the extreme dexter side is probably the Palazzo del Podestà. The combatants meet outside the city walls near a gate flanked by nude statues standing in niches. The chief opponents have just raised their swords and are about to attack one another, when the pope steps forth from the city gate to intervene and stop the fight. The banners on both

sides bear the initials S·P·Q·R. The reconciled parties then ride away in opposite directions. On the second cassone, the two brothers are entering the same town on horseback in triumph [PLATE VI, w]. They face one another standing each on a large golden tray; over each a canopy is held on long poles. The canopy and banners here also bear the S·P·Q·R. Neither are there any armorial bearings in the end panels of these chests; all four are decorated with mailed horsemen going out to battle.

Since the architecture of the town indicates that the scene is Florence, we are reminded of the 29th of September, 1433, when Pope Eugenius IV succeeded in reconciling the adverse parties of the Medici and the Albizi.<sup>1</sup> The result of this reconciliation was the return of Cosimo de' Medici to Florence, and he did not ride into the city by the Via Larga, but by a narrow gate behind the Annunziata.

The artist who painted these chests at Eastnor Castle was undoubtedly a miniaturist. He starts from details and works out his subject minutely. Much gold is used to add brilliancy to the scene. Light and dark mural surfaces are contrasted and chestnut horses are opposed to cream-coloured. Everything is arranged cleverly and rhythmically, so that the whole composition is orderly and free from confusion. There is also a complete absence of anger in all the combatants. The time at which the paintings were executed would be about the middle of the 15th century.

<sup>1</sup> Capponi, *Storia di Firenze*, t. II, pp. 324, etc.

## EARLY SCOTTISH SPOONS IN THE NATIONAL MUSEUM OF ANTIQUITIES, EDINBURGH BY HENRY NEWTON VEITCH

**T**HE wide difference between the English and Scottish spoons from the 16th century to about the middle of the 17th has perhaps not been generally observed, nor the absence in Scotland, and even in the North of England of the "knop-top", "apostle", "seal", "lion sejant" and similar varieties. Research has, however, revealed the existence of a type of spoon characteristically Scottish in many details, which has hitherto been assigned to the 17th century, and would thus be contemporary with the Southern English "apostles" and "knop-tops". Examples of this type are now rare, but the spoons in the Edinburgh Museum help to fill the gap.

It may not be out of place here to mention first two very early examples also in this collection. It will be seen that the spoon [A]<sup>1</sup> in the accompanying PLATE is a "diamond point", somewhat

similar to the English, though, perhaps, more closely allied to the contemporary Continental type by its long, slender, rounded stem and almost circular bowl, whereas the English type of the same period has a shorter hexagonal stem and retains the early fig-shaped bowl. French spoons are known resembling this one, which, however, is probably of Scottish manufacture, although it bears no distinguishing marks by which its origin could be positively ascertained. It measures nearly 6½ inches, and was found in the churchyard of Brechin, Forfarshire, with a "hat-full" of pennies of Alexander III of Scotland, and Edward I and II of England. Apart from the date suggested by the coins found with it, the spoon itself shows every sign of having probably been made not later than the middle of the 14th century.

The second spoon [B],<sup>2</sup> an "acorn-knop", has a similar shaped bowl, also unlike the English,

<sup>1</sup> Museum, No. M E 93.

<sup>2</sup> No. M E 95.

## Early Scottish Spoons

but the stem (5½ inches long) is in this case tapering and quadrilateral. It was found at Windymains Water in Haddingtonshire, four feet below the level of the river-bed, while gravel was being dug out, in the year 1813. By comparison with other spoons of both English and foreign origin, it may be dated at about the end of the 14th century. It likewise bears no marks.

Unfortunately, I have not succeeded in finding any spoons which would form a link between these two early specimens and those nearest to them in date, although much later. There is an unbridged gap until the appearance in the 16th century of the Scottish spoon which in Scotland and the Northern Counties of England replaced the "knop-top" spoon of the Southern Counties.

The earliest specimen [D] of this series (placed out of order in the PLATE) is one of four\* which bear the Edinburgh hall-marks. They are of undoubted authenticity and of peculiar interest, since they form a basis for the dating of spoons of this type, and are evidence in favour of the contention that such spoons were in domestic use in Scotland at a far earlier period than has been hitherto supposed—in fact, as early as 1600 at any rate, and apparently earlier still. They measure 7 inches in length and bear the initials "I.B." on the front. They are all exactly similar and were found in 1865, together with the bowl of a fifth, in an old house at Irvine, Ayrshire. On the back of the bowls are the initials "Y/AC", inscribed in two lines. They all bear the Edinburgh hall-mark, a castle, and the marks of Edward Hairt and George Heriot the elder, both of whom were goldsmiths and "Deacons", Hairt in 1579, '80, and '82, and Heriot (father of the celebrated David Heriot) in 1565-67, 1575, 1584, '89, and 91, 1603, and 1607-8. Owing to the Edinburgh method of marking at this time, when no date letter was in use, it is difficult to decide the exact date of these spoons. Moreover, the "Deacon" placed his mark upon every piece of plate; thus, given marks of two makers, both of them Deacons, since Deacons were always themselves goldsmiths, it is no easy matter to bring the date within narrow limits. I have, however, come to the conclusion that it was Edward Hairt who made these five spoons because, before a piece of plate was sent for assay at an established hall, the maker's mark was usually placed upon a recognized spot—that is to say, in the case of spoons, on the back of the stem, close to its juncture with the bowl; and this mark appears in precisely that position on all these spoons. Since George Heriot was Deacon on so many occasions the precise year is difficult to fix, for the spoons might have been made during any of the seven terms of his deaconship between 1565 and 1608. They are almost devoid of any decoration, a point on which they differ from the succeeding specimens

\* No. M E 88-91.

of the series. The bowls are fig-shaped, like the English, and fall below the level of the stem, which is slenderer and longer than they were made a little later, as may be seen in spoon [C].

The front of the spoon [C] bears the letters and date DM/MD/1589 in three rows, one above the other, in the same position as the letters I.B. in spoon [D]. The mark on the back, barely visible in the illustration, is a *stag lodged*, probably the mark of the town or borough, and the letters "XI D" (11 deniers) register the regulation quality of silver to be used at that time by the "hammermen" throughout Scotland, exclusive of Edinburgh. This spoon has been assigned to the Canongate, a borough of itself, distinct from Edinburgh, on the supposition that the stag is the Canongate sign. Considerable doubt must, however, be thrown on this theory as the use of the *stag lodged* by the Canongate is unknown. From early times that borough was always represented by what is popularly known as the "stag of S. Hubert", a stag's head with a cross between the antlers. Nevertheless, I cannot at present suggest the name of another borough to which the spoon might be attributed with any great degree of probability. In Mr. C. J. Jackson's recent book<sup>4</sup> this spoon is placed at least fifty years later than the date engraved upon it, this conclusion being evidently reached by comparison with a spoon in the possession of Mrs. Maxwell, illustrated in that book<sup>5</sup> and bearing the Edinburgh hall-mark of 1648-57. But in Mrs. Maxwell's example the stem is broader, and the acanthus-leaf decoration coarser, than in the so-called "Canongate" spoon, which it seems to me now almost impossible to place later than its self-assertive date.

A similar specimen [E], measuring 7½ inches long, was found with 6 others on the Hill of Culrain, in the Parish of Edderton, Ross-shire. Four of these are precisely alike,<sup>6</sup> and bear on the front of the stem the initials "I S" with a cross between them, and the date 1617, as may be seen in our illustration [E]. On the back of the bowls are the letters "C M", while the maker's mark "I H" is on the back of the stems. I do not think that the initials I S with the cross are intended for the well-known sacred monogram; the cross seems obviously a mere decorative incident. Spoon [F] represents one of a pair,<sup>7</sup> 7½ inches long, found with the four just described, and bearing the same initials back and front, but there is no date to be found anywhere. The pattern seems later in style than in the spoons dated 1617, and the date at which the pair was made is probably later also. The bowl has become much larger, and the stem broader. These last two spoons were made by a

<sup>4</sup> No. M E 339.

<sup>5</sup> *A History of English Plate*, 1911.

<sup>6</sup> *Op. cit.*, Vol. II, p. 519.

<sup>7</sup> No. M E 82-85.

<sup>8</sup> No. M E 86, 87.

A



B



C



D



E



F



G



H







(1) HITCH (PARTLY RESOLVED) PROPOSITION OF MESSRS GILL AND  
(2) LEAF

WILKINSON, E. A., AND J. H. COOPER. 1966. PHASE RELATIONS OF  
LITHIUM-FLUORIDE SYSTEM.

different maker from the one who made spoon [E], but the maker's mark on them is not decipherable. Mr. Jackson also mentions a spoon belonging to Mr. E. W. Staniforth,<sup>9</sup> similar to [F] bearing the York mark of 1661-2, and states that it is the earliest known spoon of this type manufactured in England. He further describes, and illustrates, a spoon from the collection of the late Mr. Micklethwaite<sup>10</sup> bearing the York mark for the year 1670, the stem of which is very broad and resembles that of the later Scottish type, with the acanthus-leaf decoration shorter though no less wide. It has, however, the gibbous bowl which came into fashion in Charles II's reign, decorated on the back with a tongue-shaped ornament extending from the base of the stem to the middle of the bowl.

A similar bowl, but with the "rat-tail" ornament, is illustrated here [G]. We thus have in [G]<sup>11</sup> an Edinburgh-made spoon with the transition end, which has entirely lost the main features of the earlier Scottish type and conforms in these to a type now common to both countries. It bears the Edinburgh hall-mark of the year 1704. Five nearly similar spoons recently appeared at Christie's, but they bore the Glasgow hall-mark of 1695 and had trifid ends; hence it may be assumed that it was towards the close of the 17th century that the Scottish spoon conformed to the new pattern.

Finally I include an illustration [H] of a spoon not belonging to the Museum, because, though it differs in some respects from the Scottish type, it bears considerable resemblance to it. Yet there are difficulties in locating it either in Scotland or in the North of England. It remains a problem which I cannot satisfactorily explain. It bears a maker's or a town mark, a fleur-de-lys, in the bowl with the initials M.C./E.L. in two rows and the date, 1662, in pricked work on the back of the bowl. I know

no example of a Scottish spoon marked in the bowl in this manner. Pricked work, also, though much used in Southern England, is quite unknown in Scotland. The spoon, however, does not seem to be of Continental make, and we may perhaps assign it with most probability to the West of England on account of the design of the pricked work on the back of the bowl. These spoons are wrought entire, each from a single piece of silver, unlike the English examples which have a hexagonal stem with knob or figure cast separately and applied.

Judged by the shape of the bowl and the decoration alone, the group of spoons with which we have been mainly occupied may be arranged, together with the examples which I have cited from Mr. Jackson's book, in the following order of time:—

- 1580, the Edinburgh spoon [O];
- 1580, the "Canongate" do. [C];
- 1617, the Hill of Calrain [E];
- 1630, do, undated [F];
- 1650, Mrs. Maxwell's (Jackson, fig. 662-3);
- 1661-2, Mr. Staniforth's (Jackson, p. 519);
- 1670, the late Mr. Micklethwaite's (Jackson, fig. 664-5);
- 1695, the Glasgow spoons;
- 1704, the Edinburgh spoon [G].

Until a spoon is found of an earlier date than the Edinburgh spoon [D] of 1580, it will be impossible to trace its origin with any certainty; but there can be little doubt that the same type must have existed at a much earlier date. I regard the Micklethwaite spoon of 1670, with its old Scottish stem and the new-fashioned gibbous bowl as exemplifying the transition to a type common to both Scotland and England, though the adherence of Scottish makers to minor local peculiarities may be noticed in almost all examples down to the beginning of the 19th century.\*

\* I am indebted to Dr. Anderson for facilities for studying the spoons in the Edinburgh Museum, for rubbings and for copies of notes concerning the discoveries of the spoons in addition to those published in the official catalogue; and to Messrs. Wilson and Sharp, of Edinburgh, for the photograph of the "Canongate" spoon.

## EARLY FURNITURE—VIII BY AYMER VALLANCE

### CUPBOARDS (*continued*)

THE particular type to which the panels of the cupboard doors [PLATE, A] belong is the ribbon-pattern, so called because the double ogee form, which constitutes its distinguishing feature, suggests a certain resemblance to a ribbon or scroll. The spirally curled extremities of the scrolls, like wood-shavings from a carpenter's plane, may be noticed at the angles of each panel. The ornamental fillings or accessories (in this case grapes and vine leaves) vary in different examples, but the broad ribbon bands are the one constant feature of the type. The latter, with its double ogee curve,

the line of beauty, becoming a favourite ornamental motif in woodwork at the end of the 15th century, spread over nearly the whole of North-western Europe. It is therefore not often an easy thing to determine the provenance of any given example, unless it be accompanied by some such distinctive detail as mouldings, heraldic device or metal fittings, for instance. It so happens that the specimen illustrated is believed to be Scottish. It has at one time been covered with a thick coat of paint which, though cleaned off, has left abundant traces in the hollows of the carving. It is perhaps hardly necessary to point out that the closing-stile of the left-hand door is

<sup>9</sup> *Op. cit.*, Vol. II, p. 519.

<sup>10</sup> *Op. cit.*, Vol. II, p. 520.

<sup>11</sup> No. M E 277.

## Early Furniture

only of deal, unlike the rest of the doors. The handle certainly, and probably the hinges also, are of later date than the woodwork. The dimensions of the two doors together as shown are 4 ft.  $\frac{1}{2}$  in. high by 2 ft. 6 in.

The hutch belonging to Messrs. Gill and Reigate [PLATE, B] is a handsome piece of furniture, though unfortunately its doors are only copies of the originals, worn out and lost. The graceful wheel of Flamboyant tracery would suggest a provenance in the Low Countries or North France; but the same type might have occurred in the west of England. The ends are occupied with panels of linen-fold pattern, the folds running horizontally or sideways. So many well-authenticated instances of this eccentric treatment occur that one cannot pronounce it incorrect. At the same time there is no denying that linen-folds show to best advantage when placed in a vertical position. The dimensions of the hutch are as follow:—height 3 ft., width 3 ft. 8 in., and depth 1 ft. 8 in.

The credence [PLATE, C] appears to be of the first quarter of the 16th century. Its present owner, Dr. Philip Nelson, F.S.A., obtained it at Brampton Bryan in Herefordshire. Neither the hinges nor, perhaps, the door and side panels, with their mitred mouldings, are original; but there is no need to question the authenticity of the framework, nor the four-centred apron-pieces, with their late-Gothic spandrels, sculptured with birds in the middle, and floral ornament in the side compartments. The polygonal plan is not unusual in the case of credences, and is, indeed, very suitable for such articles of furniture. This example is of homely character, scarcely grand enough for the house of a noble of great wealth or position; but is just such as might have stood in the oriel-bay at the end of the dais of the dining-hall in some farm manor house of the period.

[NOTE.—Thanks are due to Dr. Philip Nelson, Mr. J. D. Phillips and to Messrs. Gill and Reigate for their courtesy in allowing their property to be reproduced.]

## THE ECCLESIASTICAL HAT IN HERALDRY AND ORNAMENT BEFORE THE BEGINNING OF THE 17TH CENTURY BY EGERTON BECK



AMONG the pictures lent to the Burlington Fine Arts Club for its winter exhibition was an extremely interesting portrait of an ecclesiastic, at one time attributed to Roger van der Weyden. There cannot be much doubt that the original of this portrait was a canon or dignitary of some cathedral or collegiate church, or, perchance, a clerk of some chapel royal. The point, however, which immediately concerns us is the hat placed over a shield of arms in the left-hand top corner of the picture, as one looks at it. This hat, which is black, has nineteen black tassels on either side arranged in six rows, containing respectively one, two, three, four, four, and five tassels; and the question arises as to whether anything can be safely deduced from this heraldic ensign as to the ecclesiastical status of the personage portrayed—assuming that the arms on the shield belonged to him.

As the heraldic hat is a representation, more or less close, of a hat which till quite recently was worn on state occasions by certain dignified ecclesiastics, it will be well to say something of its prototype. The subject, however, is by no means free from difficulty, and the utmost I can hope to do is to provide a certain amount of matter for others to add to, and at the same time to criticize and correct—and I must add that both criticism and correction are not only looked for but wished for.

Till towards the end of the 16th century the wearing of a hat was interdicted to the great body of the clergy.<sup>1</sup> When the hood went out of fashion a cap came in vogue for outdoor use; and it is interesting to note that the wearing of the biretta in the street has survived to the present day among the students of the English ecclesiastical college which was founded in Lisbon in the first quarter of the 17th century. But in the second half of the 16th century the hat seems to have been coming into fashion, for it was forbidden by synod after synod, exception being made in favour of those who wore it on account of health or "other good reason"—practically sun or bad weather.<sup>2</sup> Moroni says that it was only during the pontificate of Clement VIII (1592-1605) that bishops were instructed not to interfere with their clergy wearing a hat in the street.

Prelates, however, had worn a hat for centuries before its use was extended to ecclesiastics in general; in Spain, indeed, it looks as if the higher dignitaries had in certain circumstances no choice in the matter, for at the beginning of the 14th century the council of Palencia, under the

<sup>1</sup> This is certainly true of France and Italy: I am not quite so clear in regard to Spain, for one of the decrees of the council of Tarragona (1335) suggest that a hat might be worn by all in holy orders.

<sup>2</sup> Just as the outdoor cap had, regardless of apostolic precept, made its way into the church, so, one may gather from the decrees of various synods, that when ecclesiastics adopted the hat they took to wearing it too in church—a practice which the bishops would not tolerate.

## The Ecclesiastical Hat in Heraldry and Ornament

presidence of a papal legate, ordered that they should when riding wear hats suitable to their dignity.<sup>3</sup>

Towards the end of the 15th century, at the latest, it was an established custom that cardinals, bishops and certain other prelates in addition to their ordinary hat should, on special occasions, make use of another which was known as their pontifical hat. Thus Burchard notes in his diary that when the Cardinal Peter de Foix visited Rome in 1488, before entering the city he put off his rose-coloured travelling mantle, and his beaver hat, and assumed his cardinalial *capa* and hat. So in 1492 he noted in connexion with the reception of Cardinal Medici that he had on his cardinal's hat. And two years later he records that the Spanish ambassador, a bishop, made enquiry as to whether he should enter Rome in his episcopal hat "prout episcopi per urbem solent equitare", or in the hat he ordinarily wore.

This pontifical hat, which is precisely the hat which has been referred to as the prototype of the heraldic hat, was worn only on occasions of peculiar solemnity, such as papal cavalcades in Rome, or the state entry of a bishop or cardinal into his cathedral city, or some other place with which he was intimately connected.<sup>4</sup> It was and is worn only when the prelate is in *capa*, and before it is put on the

hood is drawn over the head—just as is done when the pope imposes the red hat on a newly created cardinal. The effect of this is shown in the figure of a cardinal on horseback taken from Bonanni's *Gerarchia* [FIGURE 1]. This also shows the modern shape of the pontifical hat; the older one, if the difference then existed, is seen in the contemporary drawing of the cardinals journeying to the council of Constance in 1414 [FIGURE 2].<sup>5</sup> In the later example it will be noticed that the cords terminate in a single tassel, the hat being secured under the chin by a ring, or

in later times, in the case of cardinals, by a gold acorn. Undoubtedly at first the cords were separate; indeed, such a hat is to be seen on the 14th-century shrine of S. Peter Martyr by Balduccio of Pisa in the church of S. Eustorgio in Milan. On the shrine is a figure of Cardinal Matthew Orsini accompanied by a chaplain bearing his hat, with, as was said, two separate cords. Each cord terminates in a tassel, and the two cords are knotted together immediately above the tassels: if this were the common practice, the substitution of a single tassel by the hat-makers would be a matter of course. But in the figure of a "cardinal in the year 1500", given by Bonanni (the provenance of

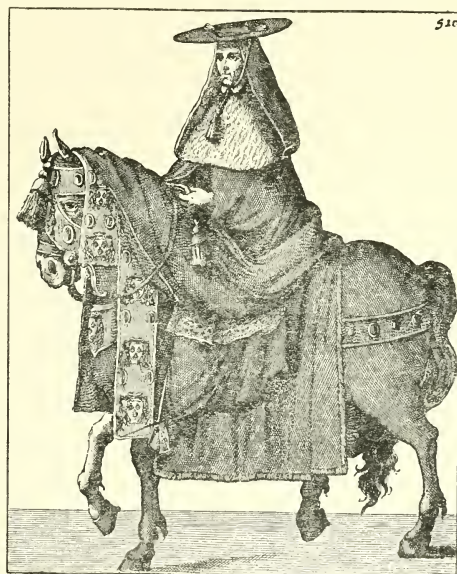


FIGURE 1

which does not appear to be mentioned in the text), the hat has two independent cords, each terminating in three vertical tassels, kept together by

<sup>3</sup> The late Mr. H. D. Grissell, an honorary papal chamberlain *de numero*, told me that he had seen the late Cardinal Borromeo wearing his pontifical hat when he took possession of a commune of which he had been appointed protector.

<sup>4</sup> These two illustrations (Figs. 1 and 2) appeared in *The Month* of January, 1912, in a learned article on the cardinal's hat by the Rev. Herbert Thurston, S.J., to whose courtesy and that of the editor of *The Month* I am indebted for the use of the blocks.

<sup>5</sup> The cap, however, persisted as an article of episcopal outdoor attire till, certainly, towards the close of the first quarter of the 17th century. Villanueva records a correspondence which took place at that time between certain Dominican bishops, in consequence of the papal nuncio having ordered that they should conform in their dress to the requirements of the *Gerarchia Episcoporum*, then recently published. In the course of this correspondence the archbishop of Valencia, himself a Dominican, stated that as a rule he wore a cap; a hat only when sun or bad weather made it necessary.

## The Ecclesiastical Hat in Heraldry and Ornament

a ring from which hangs another cord similarly terminating in three vertical tassels. This suggests the thought that the hat reproduced by Briquet



FIGURE 2

[FIGURE 3] from a watermark of the end of the 15th century found, with slight variations, at places so far apart as Venice, Innsbruck and Munich,<sup>6</sup> may not be a mere *jeu d'esprit*: should this be so and a hat of this fashion have actually been in vogue it would seem that the cords must have been held apart by buttons or hooks. But we need not linger over these fashions, the important point is that it is precisely the pontifical hat which was referred to as the prototype of the heraldic hat; and in this connexion the pontifical hat of cardinals and bishops must first be considered and then an effort be made to identify the other prelates entitled to it, who in consequence have ensigned their arms with a hat.

The pontifical hat of a cardinal is red.<sup>7</sup> Till the middle of the 13th century this colour was a speciality of the pope and his legates, other prelates contenting themselves with a black hat. Of course a mystical reason is given for the red hat—it is said to be an outward sign of the ever present willingness of their eminences to shed their blood for the faith. But this is obviously an afterthought;

<sup>6</sup> For the knowledge of this and also of most of my Spanish examples I am indebted to the kindness of Mr. A. Van de Put of the Victoria and Albert Museum.

<sup>7</sup> Cardinals nowadays have three hats, of which two are red:—(1) Pontifical, which they receive from the pope. It is evident, from Hogenberg's engraving of the Bologna procession in 1520, that this hat is now practically of the same shape that it had four hundred years ago. (2) A red hat edged with gold, till recently, perhaps still, a *tiarone*, worn with their usual official dress out of church. (3) A black hat with red and gold cord and tassels, or a red and gold ribbon, worn with their ordinary dress. Writers on this subject commonly say that a cardinal has four hats; but the fourth known as the *Cappellone* is not a hat in the ordinary sense of the term—it is really a stick-less umbrella or parasol, of the shape of the pontifical hat, made of straw and covered with red, which is held over the cardinal's head by a servant in the Corpus Christi and some other processions, and carried on the servant's arm on certain other occasions.

and it is not evident why, in this respect, a cardinal should necessarily be differentiated from the humblest lay man or woman. As a matter of fact, if the Dominican chronicler Francis Pippino was correct, the real reason was much more mundane. This chronicler says that Cardinal Peter Colonna (*ob.* 1326) told him that the red hat was granted at the request of the countess of Flanders. The reason for her request was also told him by the cardinal. It was that when on her way to the curia, she had met in turn an abbot, with an imposing retinue, and a cardinal, travelling humbly on foot; mistaking their position, she had saluted the abbot deferentially and the cardinal with much less reverence, which mortified her exceedingly when she learnt the truth.<sup>8</sup> There is nothing improbable in this story; but true or not, the facts remain that Innocent IV conferred the red hat on his cardinals and their successors, and that the red hat has ever since been their glory. It was only natural that they should ensign their shield with it.

The hat now placed over a cardinal's shield has fifteen tassels hanging from it on either side, arranged in five rows containing respectively, 1, 2, 3, 4, and 5 tassels [FIGURE 4]. This arrangement of the tassels was fixed by the congregation of ceremonial so late as 1834, and then the number was spoken of as modern—for, though there was no rule, in practice from early in the 17th century, Italian cardinals appear to have used six tassels

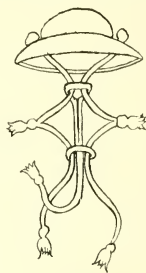


FIGURE 3

on either side arranged 1, 2, 3. But during the 15th and 16th centuries there was not only no rule but the practice varied considerably.

In the church of Sta. Francesca Romana in Rome is the 15th-century tomb of Cardinal Marino

<sup>8</sup> See *The Month*, January, 1912.

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Bulcano (*ob.* 1397) and in Sta. Maria in Trastevere that of Cardinal Stefaneschi (*ob.* 1417), and the hats on these two tombs taken together are most instructive.<sup>9</sup> Hanging on either side from the hat seen

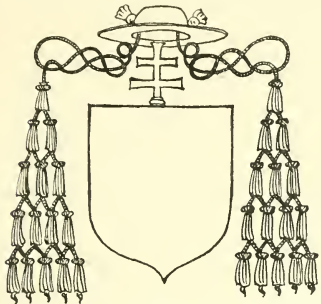


FIGURE 4

on Cardinal Bulcano's [FIGURE 5] is a broad string with three knots in the length and immediately below the third a frayed edge. From that on Cardinal Stefaneschi's [FIGURE 6] a series of knots arranged 1, 2, 3, followed by 4 tassels. Knots and tassels arranged in a similar way are found elsewhere: *e.g.* in a 15th-century fresco at Rome of Cardinal Mezzarota's arms reproduced in Vol. 19 of the Transactions of the Società Reale Romana di Storia Patria, and on the tomb of the English cardinal Adam Easton (*ob.* 1498) in the church of Sta. Cecilia in Rome. In the former six knots arranged 1, 2, 3 are followed by a row of 4 tassels; and in the latter seven knots arranged 1, 3, 3, are followed by 3 tassels. The obvious inference is that, originally

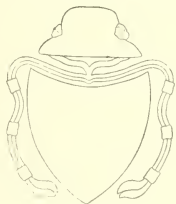


FIGURE 5

where now we find tassels, knots would have been looked for, with a frayed end below each one of the last row; the knot and fringe in time took the form

<sup>9</sup>For the shields of Italian cardinals and foreign cardinals buried in Rome I am indebted to the reproductions in (1) Litta, *Famiglie Celebri*, and (2) Rev. G. Davies, *Renaissance Sculptured Tombs in Rome* (1910).

of a tassel, and then tassels were substituted for knots throughout.

It would be wearisome to set out the details of the many hats I have examined, and it must suffice to say that the following combinations (it is more than probable that there are others) of knots or tassels are found on Italian hats of the 15th and 16th centuries:—1, 2, 3, 4; 1, 1, 2, 3, 4; 1, 2, 1; 1, 2, 3, 3; 1, 2, 3, 4, 5; 1, 3, 3, 3; 1, 2, 2, 2; and 1, 2, 2. I have seen fewer specimens of Spanish hats and only the combinations 1, 2, 3; 1, 2, 3, 4; and 1, 2, 3, 4, 5. But there is a French 15th-century example of a hat having twenty-one tassels on either side arranged in six rows 1, 2, 3, 4, 5, 6: this ensigns the arms of Cardinal Rolin on a painting by the master of Moulins which is now in the episcopal palace at Autun.<sup>10</sup> In a manuscript armorial in the library of the Heralds' College may be seen the arms of the English cardinals Morton

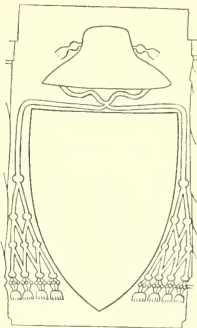


FIGURE 6

and Wolsey<sup>11</sup> [FIGURES 7, 8]. Over another of Wolsey's shields the hat is quite simple having six tassels on either side arranged 1, 2, 3.<sup>12</sup>

At the end of the 16th century the red hat was everything; the number and arrangement of its tassels a mere caprice or maybe a passing fashion, as these reproductions of Morton's and Wolsey's hats show.

So much for cardinals: as to bishops there is

<sup>10</sup>Reproduced in *The Burlington Magazine*, Vol. VII, (1904), p. 363.

<sup>11</sup>I am indebted to the kindness of Mr. Everard Green, F.S.A., Somerset Herald, for my acquaintance with this armorial and with another, also in manuscript, containing the arms of an English prothonotary which will be referred to later on.

<sup>12</sup>The hats over these Wolsey shields show that the number of tassels might vary even in the case of one individual. An even more striking example of this may be found in Litta. He gives the arms of Cardinal Bartholomew Koverella (*ob.* 1476) three times, twice on medals, once on his tomb; in no two cases is the arrangement of tassels the same, for we have 1, 2, 1; 1, 2, 3, 3; and 1, 1, 2, 3.

## The Ecclesiastical Hat in Heraldry and Ornament

not much to be said. The *Ceremoniale Episcoporum*, published by papal command at the very beginning of the 17th century, orders that the hat of all bishops, secular and regular alike, should be black with green lining (which includes the underpart), cord, and tassels: and this direction extends not only to their pontifical hat but to that worn on other occasions—*galerus simplicior*.<sup>13</sup> I am unable to say when the black and green hat came into fashion. The council

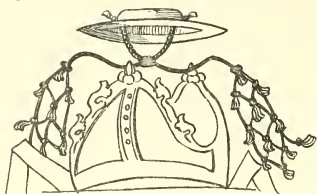


FIGURE 7

of Toledo, in 1347, ordered that the bishops of that province should use black, and black only, for the lining and underpart (*jodatura*) of their hats; and when a hundred and forty years later the ambassadors of Henry VII of England made their state entry into Rome, Burchard expressly noted that the three bishops wore black hats, *ut moris est*—perhaps, however, from this nothing can be certainly deduced, for the hat ordered by

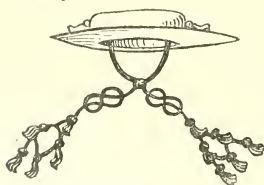


FIGURE 8

the *Ceremoniale* would, I presume, be rightly described as a black one. But, if a statement

<sup>13</sup> Spanish bishops still have the underpart of their ordinary hat green; but elsewhere the hat is entirely black, except for its cord and tassels, which are green and gold for patriarchs and nuncios, plain green for all other archbishops and bishops. But even this simple rule is not observed. Moroni says that many archbishops in their province and many bishops in their dioceses adorn their hats with green and gold tassels and cord. Green, too, is no longer exclusively an episcopal colour; Clement XIII granted the regent of the chancery the privilege of wearing green tassels and cord on his hat, and for a period before 1825, when the last holder of the office died, according to Moroni, another official of the chancery, the *uditore delle contradette*, enjoyed a similar right. Not a few canons in Spain and Portugal have the same. One bishop at least—the patriarch of Venice—does not wear green tassels and cord, but crimson. I have been unable to ascertain when this custom began.

made by Moroni and others on the authority of Apostolo Zeno, an 18th-century Venetian writer, be correct, the episcopal hat must have been adorned with green by the beginning of the 16th century; for Zeno is reported to have said, in a passage which I have been unable to trace, that Guarino, bishop of Nocera (1514-1537), a Benedictine, was the first regular bishop to wear a green tassel on his hat, and that he began to do so during the pontificate of Leo X (1513-1521).

As to the heraldic hat—there can, I think, be little doubt that it only came into general use for bishops after the close of the 16th century, its use previously being almost entirely confined to Spain. Mr. M. Prinett, it is true, in an article published in the "*Revue de l'Art Chrétien*", January 1911, states that the heraldic hat is found



FIGURE 9

over bishops' arms in France since the end of the 15th century, when it was, he says, introduced from Spain by Tristan de Salazar, archbishop of Sens (1474-1519); in connexion with whom it is frequently found, sometimes coloured and then green. But its use in France must have been exceptional. In Spain, however, it seems to have been common enough long before it was found elsewhere; and I am able to give here an uncommon form of it [FIGURE 9] which is found on a 15th-century tile in the Jeronimite abbey of S. Jeroni de Cotalba, near Gandia, which has been reproduced by Señor J. Font y Guma in his *Rojas Valencianas y Catalanas*. It will be noticed that there is on either side a triple cord knotted in three places, vertically, and terminating in a tassel. Bishops' arms of the 15th and 16th centuries are found with hats over them, having various combinations of tassels: 1, 3, 1, 3;

## The Ecclesiastical Hat in Heraldry and Ornament

1, 2, 1, 3; 1, 2, 3; 1, 2, 3, 4, and 1, 2, 3, 2, 3, 4<sup>14</sup>; and for archbishops we find 1, 2, 1, 3, 3; 1, 2, 3, 3, 3; 1, 2, 3: the second of these, a hat having, as it will be noticed, twelve tassels on either side, is found over the arms of Hernando de Aragón, archbishop of Saragossa, on the title-page of a book, and the third, with half the number, is found embroidered on his vestments—one more proof that neither meaning nor value was then attached to the number of tassels. The earliest Spanish example known to me occurs in a manuscript missal of Alfonso de Acuña, archbishop of Toledo (1446-1483), now in the British Museum.<sup>15</sup> In this case the hat is red, its underpart, cord, and tassels green. With my present information I am unable to say whether this was a suggestion of the fact that the archbishop of Toledo was a *legatus natus*, or whether, though this seems more probable, it was a mere artistic freak, for

Fictoribus atque poetis  
quidlibet audendi semper fuit æqua potestas.

We now come to dignitaries who were neither cardinals nor bishops, of whom the chief are the protonotaries apostolic. There is no doubt whatsoever as to their arms being ensigned by a hat, and there is equally no doubt as to the hat being entirely black till early in the 17th century; these facts are so notorious that it is unnecessary to allege any facts in proof thereof, but some instances of the actual use of the hat may be of interest and value. Mr. Prinett, in the article already referred to, mentions two 15th-century French ones, of which the earliest belongs to the year 1467. In the British Museum is a breviary written at Piacenza in 1480, for Daniel Birago,<sup>16</sup> afterwards archbishop of Mytilene, then a protonotary, on one page of which may be seen his shield of arms surmounted by a hat. In a manuscript armorial in the library of the Heralds' College is the shield of William Harrington, canon of S. Paul's and protonotary [*ob.* 1513], and over it the curious hat here reproduced [FIGURE 10]. And

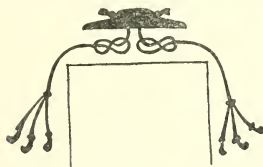


FIGURE 10

in the Victoria and Albert Museum may be seen an oak panel, of the date 1538, showing the arms and hat of a dean of Aachen who was a pro-

tonotary. The arrangement and number of the tassels are quite as arbitrary as in the case of bishops and cardinals. Birago's hat has two knots and three tassels on each side arranged 1, 1, 2, 1; the dean of Aachen's six, 1, 2, 3; and Guigard gives a shield of Jean d'Aubusson, who died about the year 1534, over which is a hat with ten tassels on each side arranged in four rows, 1, 2, 3, 4.

During the period under review, the heraldic hat of a protonotary was, like the hat he wore, entirely black. Woodward, however, mentions a hat over a protonotary's shield at Ratisbon, belonging to the year 1462, which has violet tassels. It is hardly credible that such a hat should have been painted in the middle of the 15th century, and two explanations are possible—either that by inadvertence he has written 1462 for 1642; or that the hat was repainted after 1617, in which year protonotaries were given permission to use violet tassels and cord on their hat, and it is not unlikely that they forthwith decorated their heraldic hat in the same manner.<sup>17</sup>

An important question arises as to what, if any, other prelates ensigned their arms with a hat before the end of the 16th century, and this I think would be completely answered if we could determine what other prelates, if any, had a right to the pontifical hat. In the elaborate account of the cavalcade for the taking possession of S. John Lateran by Gregory XIV in 1590, printed by Cancellieri, apart from cardinals and bishops, the only prelates who are noted as wearing the pontifical hat are protonotaries and auditors of the Rota. In Hogenberg's engraving of the Bologna procession in 1520 the auditors are shown in caps.<sup>18</sup> We may then assume that at some date between 1520 and 1590 they were granted the pontifical hat; and may or may not after this have displayed a similar hat over their shield—of this I can find no evidence. In any case auditors of the Rota would not be found out of Rome: and this is true of certain other highly placed prelates who not improbably had the hat, though of these also I have found no trace or evidence. Of such prelates the most likely would be those now known as *prelati di fiocchetti*,<sup>19</sup> if their offices were then in existence.

<sup>17</sup> Woodward also mentions an 18th-century French protonotary who adopted for his ensign a black hat with *green* tassels: this was the parish priest of a place called Viroflay. French ecclesiastics, in many respects a truly admirable body of men, certainly do remarkable things. Mgr. Barbier de Montault, himself a Frenchman, pointed out, with becoming satire, many of the errors of his ecclesiastical fellow countrymen, and the late Sir Augustus Franks summed up his opinion of their practice in regard to their inquiries in language at once pithy and forcible—too forcible for reproduction here.

<sup>18</sup> When the auditors had the hat, they wore it, in cavalcades, not over their hood, but over their doctor's cap. Engravings showing this are to be seen in Bernini's *Tribunale della Rota* (Rome) and in Bonanni's *Gerarchia*.

<sup>19</sup> The four prelates so styled are: (1) the vice-chamberlain of the Holy Roman Church; (2) the auditor-general of the apostolic chamber; (3) the treasurer-general of the same; and (4) the majordomo of the pope.

<sup>14</sup> This is found in an edition of the *Paradiso* of Alfonso Tostado, printed at Venice in 1508. The author was bishop of Avila, 1449-1455.

<sup>15</sup> Add. MS. 38037—at present in the Exhibition Room.

<sup>16</sup> Add. MS. 35310—at present in the Exhibition Room.

## The Ecclesiastical Hat in Heraldry and Ornament

To sum up shortly. It may be safely assumed, subject possibly to certain reservations in regard to Spain, that before the beginning of the 17th century:—

(i) No one placed a hat over his armorial bearings who had not a right to wear the pontifical hat in papal cavalcades.<sup>20</sup>

(ii) The only persons known to have this right are cardinals, bishops, protonotaries, and, from some date after 1520, auditors of the Rota.

(iii) The only persons known to place a hat over

<sup>20</sup> In regard to protonotaries, this would be strictly true only of the small number belonging to the college—those, that is, who are technically described as *de numero participationis*. When these had once, following the example of cardinals, the greatest of curial prelates, taken to place a hat over their shield, it is fairly obvious that the supernumerary and titular protonotaries, scattered over Western Christendom, would forthwith do the same. These supernumeraries would not, however, I believe, have worn the pontifical hat. They are noted in the accounts of a 17th-century cavalcade as wearing not the pontifical, but the semi-pontifical hat—which was of the same shape, but smaller.

their armorial bearings were cardinals, protonotaries, and some bishops, chiefly Spanish: and that in portraits not painted in Rome a hat over a shield would indicate that its possessor belonged to one of these three classes.

(iv) In regard to the hat, the number and arrangement of its tassels mattered nothing: the only thing to be considered was its colour.

(v) Cardinals used a red hat and protonotaries a black one;<sup>21</sup> but there is not sufficient data to determine absolutely the practice of bishops, in whose case there would probably be some other indication of rank.

This being so, it can hardly be doubted that the portrait which suggested this article is that of a protonotary: and the elaborate arrangement of its thirty-eight tassels is a mere freak of the artist's.

<sup>21</sup> Since the beginning of the 17th century the pontifical and (as a consequence) the heraldic hats of protonotaries have undergone various changes in regard to colour.

## NOTES ON VARIOUS WORKS OF ART

### BENEDETTO GENNARI

*A propos* of Signor Tencajoli's Note on pages 288-293 of *The Burlington Magazine* on a portrait of Maria d'Este by Gennari, it may be of interest to record that this painter's portrait of Queen Catherine of Braganza is in the Duke of Richmond's Collection at Goodwood. It is signed GENNARI, and represents the Queen seated at full length; she is accompanied by a lamb and two cockatoos. The planning of the portrait is Lelyesque, but the painting and type are not Lely's. Judging from the reproduction of the *Maria d'Este*, which is given on page 289, I should say the latter is the better work. At Ham House is a portrait of John Maitland, Duke of Lauderdale, ascribed to Gennari. But in my opinion it is by Lely. The Portrait of a Man in the National Gallery is very unlike the Goodwood signed picture. C. H. COLLINS BAKER.

### A TRINITY AND FOUR EVANGELISTS AT BERGAMO

THE *Trinity and Four Evangelists* in the Church of S. Alessandro in Colonna, at Bergamo, here reproduced [PLATE, A], is attributed by the authorities to Albert Dürer. This attribution is obviously incorrect, and I venture to suggest that the work has a close affinity with that of the so-called Master of Flemalle. The composition of the central group bears a strong resemblance to the version in the Brussels Town Gallery, exhibited at the Charleroi Exhibition in 1911, as also to the picture in the Staedel Institute at Frankfurt, while another version, perhaps a copy, also reproduced here [PLATE, B], is in the Hermitage in St. Petersburg. The Four Evangelists filling the corners of the picture go far to bear out the attribution. The two lower ones, S. Mark

and S. Luke, especially, may be associated with the portraits in the Gumprecht Collection and Berlin Gallery (No. 537), the first of which was exhibited at the Portrait Exhibition at The Hague. They may also be compared with the rather similar male portraits in Brussels (No. 531) and with that in the National Gallery (No. 653).

The affinity of the picture with the Flemalle master seems therefore to be evident, but the quality is so far inferior to that of the undisputed works of the master that at most we can regard it as an interesting atelier piece. Everything, however, which appears connected with that master's work is of such interest for students of Flemish art as to justify its being made more widely known than has hitherto been the case.

The picture measures about 2.40 by 2 metres and nothing is, so far, known of its history. It would appear, however, to have come to the Church in comparatively recent times as it is not mentioned in Bartoli's "*Le pitture, sculture ed architetture delle chiese e d'altri luoghi pubblici di Bergamo (Venice, 1774)*" nor in Pasta's "*Le pitture notabili di Bergamo*" (Bergamo, 1775).

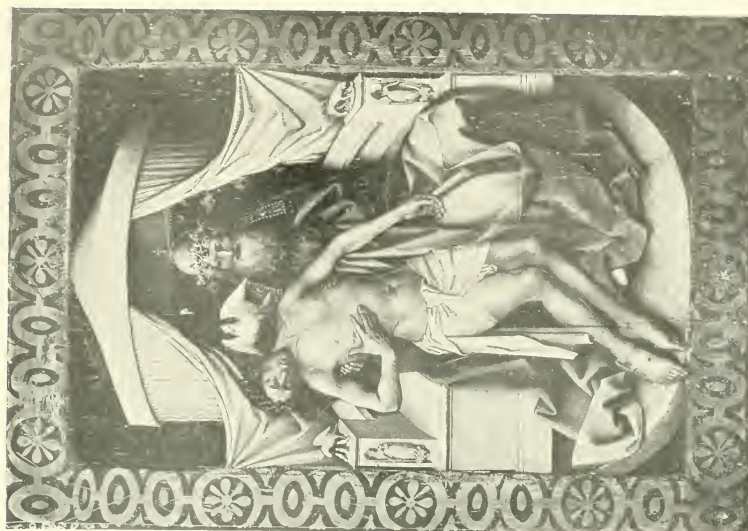
ROBERT C. WITT.

### AN UNPUBLISHED PORTRAIT BY MORONI

It is undoubtedly a curious fact that in these days of ceaseless production of volumes on Italian art, no attempt should yet have been made to deal exhaustively with Giambattista Moroni, in spite of the popularity which his portraits have always enjoyed. As a contribution to the material for such a book, which no doubt will be written sooner or later, I should like to draw attention to an excellent portrait by Moroni, belonging to Mr. J.



(C) THE TRINITY AND THE FOUR EVANGELISTS, BY THE MASTER OF FLEMALE, 15TH CENTURY. (D) THE TRINITY AND THE FOUR EVANGELISTS, BY THE MASTER OF FLEMALE, 15TH CENTURY. (E) THE TRINITY AND THE FOUR EVANGELISTS, BY THE MASTER OF FLEMALE, 15TH CENTURY.



(D) THE TRINITY AND THE FOUR EVANGELISTS, BY THE MASTER OF FLEMALE, 15TH CENTURY. (E) THE TRINITY AND THE FOUR EVANGELISTS, BY THE MASTER OF FLEMALE, 15TH CENTURY.







THE HANCOCK COLLECTION, THE HANCOCK COLLECTION

## Notes on Various Works of Art

Kerr-Lawson of London [PLATE], which I believe has never yet been published. As usual with Moroni, there is here no attempt at any profounder psychology; but the simple, straightforward conception is marked by an effective geniality and joviality recalling Frans Hals. The scheme of colour is very attractive, a quiet harmony of blacks,

greys, and whites enlivened by the red and gold of the brocade at the back of the chair; and the execution is admirable in its ease and unerring security. The identity of the sitter is unknown, although the coat-of-arms, partly seen at the back of the chair, ought to yield a clue to it; most probably he is some Bergamasque *Nobile*.

TANCRED BORENIUS.

## REVIEWS AND NOTICES

THE MINIATURE PAINTING AND PAINTERS OF PERSIA, INDIA, AND TURKEY FROM THE 8TH TO THE 18TH CENTURY. By F. R. MARTIN. 2 Vols. Bernard Quaritch. £20.

IN Turkey and Persia during the last ten years the enterprising traveller and collector has had amid the dispersal of ancient libraries and collections an opportunity which has never occurred before and can never return. But the knowledge acquired in this desultory fashion could hardly have become fruitful and constructive, had it not been supplemented by diligent search among the Oriental treasures of the great European libraries, and the great virtue of Dr. Martin's book consists in its almost uniform reliance on this documentary material in preference to isolated "finds", however valuable or important these may sometimes be. Of the colotype illustrations, more than three hundred in all, a large proportion illustrates important manuscripts in public collections, and the author's reiterated plea that these notable land-marks in the history of Oriental art should, as soon as possible, be reproduced in their entirety is one that we can wholly commend. The later MSS. were decorated by the most famous Oriental masters: the earlier ones are equally precious as being almost the only substantial relics of their respective places and periods, and it is by the evidence of these notable products that criticism must solve the myriad problems presented by isolated pages and sketches saved from albums now dispersed.

This commendation of the author's principle applies to his account of Persian miniature painting almost without qualification. He deals with Turkey and with India in more summary fashion, and though his brevity in each case may have sound principle behind it, the ground appears less completely covered.

It is to Persia that his affection, his enthusiasm and his learning have really been devoted. Yet even here there are certain points on which we should have liked more information than our author has chosen to give us. For example, we have hardly more than scattered hints as to the origin of all this wonderful art. It is true that before the fall of Baghdad in A.D. 1258 we are brought face to face with a variety of styles, corresponding

to the variety of rulers among whom Eastern Asia was divided. But the absence of any fairly clear path through this maze makes the early portion of the work seem more like a "corpus" of surviving relics than a history arranged on a definite plan. We may guess that Byzantium was the preponderant influence in the craft of book-making. We can see that Egypt played a large part in supplying decorative motives. But these motives blend inextricably with others that can best be described as Iranian, and when we come to products of the Baghdad School, such as the author's fragment of a Dioscorides MS., we see clearly that we have to deal with a development of Sassanian art. Later when the Chinese influence brought in by Timur has been assimilated, we recognize in the accepted types of composition a reversion to a far older indigenous style, for the trees and rounded hillocks, the horses and hunters and game of the Timurid artists have their prototypes in the reliefs of Koyunjik no less clearly than the domes of Firuzabad and Ctesiphon. Persian art, in fact, from first to last, though swayed this way and that by Eastern and Western influences, sometimes indeed seeming to be almost overwhelmed by China, never entirely deserts the ancient tradition of the soil, the tradition of the princely warrior and the princely hunter.

The author might well argue, on the strength of his title, that speculations of this kind lay outside his immediate province. Indeed, the effort of rapidly compressing the vast mass of his accumulated facts and his intimate knowledge of the East even into the compass of these two great volumes has evidently been heavy. It is hardly wonderful, therefore, that in such a piece of pioneer work (for before the Munich Exhibition of 1912, the materials for a history had never been brought together) we should frequently be conscious of small discrepancies due to modifications of opinion as the work progressed, overstatements apparently born of momentary enthusiasm, and here and there lapses from methodical presentation. We have noticed only four slips in the very numerous dates and references, but the page giving the abbreviations of owners' names should certainly have been printed in the volume of plates to which it refers.

As a historian, Dr. Martin's general attitude, as we have indicated, is unexceptionable. By

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insistence on the supreme value of certain definite manuscripts, he provides us with clear landmarks by which we can pursue our researches from the middle of the 13th century to the close of the 17th. The early date of his "Saladin" MS. is still a matter of controversy (though on stylistic grounds we think the author's case defensible), and the striking pages from the Mongoloid "Kalilah wa Dimna", reproduced in *The Burlington Magazine* for October, 1912, seem to have been unknown to him. The series may therefore start with the Schefer MS. of Hariri in the Bibliothèque Nationale. This manuscript, says Dr. Martin, "is to the East what the Bayeux tapestry is to Europe". Its immature though vivid pictures of life in the last decades of the Caliphate hardly prepare us for the remarkable sketches in the unfinished Hariri MS. of 1250 in the British Museum, one of which the author compares quite rightly with Rembrandt. Certainly for keen insight into character, dramatic intensity and summary ease of drawing, it is an isolated phenomenon which neither the Arab art that went before nor the Mongol art which in less than ten years was to be introduced by the armies of Hulagu Khan can quite parallel, unless we cite one miniature in the Jami' al Tawarikh of 1314 (the next great landmark) part of which is in London and part in Edinburgh. Here we find motives drawn now from Byzantium and now from China. In a MS. of 1295 belonging to Mr. Pierpont Morgan this combination produces wonderful results, especially when blended with what, speaking in a general sense, we may call the Iranian tradition. But in the 1314 MS. this tradition is absent or subordinate, and the blending of Byzantine expressiveness with Chinese fluency on one occasion, in the magnificent design of Moses and the Elders on Mount Sinai, actually anticipates William Blake. The Paris MS. of Jami' al Tawarikh of about the same date can be coupled with this British MS. as a proof that the Persian style still survived and flourished, though from 1315 to 1380-90 there seems to be a *lacuna* in our materials. The lesson of improved technique and colouring given by the Mongol Conquest of 1258 was repeated by Timur, and with such effect that by 1396, in the British Museum MS. of Khwajū Kirmāni, the essential features of the Persian miniature appear, and its subsequent growth, culmination and decline can be followed with little effort, since the author is lavish in illustrating the important books. For example no less than eleven out of the thirteen plates in the superb Nizami MS. of the British Museum executed for Shāh Tahmāsp in 1539-1543 are reproduced, on a scale which is little, if at all, smaller than that of the princely original.

No one could hope to write with any finality on Persian miniatures who had not a keen sense of

colour, and in this respect the author is never found wanting. Nay, in view of the splendour of these miniatures from the age of the Timurids to that of Shāh Tahmāsp we can forgive, if we do not wholly accept, the comparisons which he makes at the expense of European painting. In Europe the finest colour is rarely or never independent of the significance of the thing coloured; and with the Persian artists any connexion between the two, if it exists at all, seems accidental. We cannot here attempt to adjust the balance between the Europeans' gain in expressiveness and the Orientals' gain in decorative magnificence. Yet Dr. Martin's adherence to the Oriental view may explain a difficulty which we sometimes feel in following his judgments on drawing. These often read as if the refinement of the line with which an artist draws were of more importance than the character of the thing drawn. One simple instance may be cited. Dr. Martin reproduces several of those sketches of captive lions which are attributed to the great Bihzād or his followers. Can even the very best of them stand serious comparison with the exactly similar studies made by Rembrandt? If we take refinement of touch as a standard in preference to expressiveness, shall we not infallibly get lost in a maze of petty triflings? And to petty trifling, as our author half admits, Persian painting ultimately declines.

Within the space allotted, it is quite impossible to deal with any of the other interesting questions which these volumes suggest, such as the origin and development of book-making in the East, the relation of the miniatures to wall paintings and the applied arts, and the connexion between Persia and her much discussed neighbours India and China. We can add only that the printing of the book and the perfection of the collotype illustrations are what the reputations of the author and the publishers have led us to expect from them.

C. J. H.

A DESCRIPTIVE CATALOGUE of the McClean Collection of Manuscripts in the Fitzwilliam Museum. By MONTAGUE RHODES JAMES, Litt. D., etc. Cambridge; University Press. 25s. net.

FITZWILLIAM MUSEUM. McClean Bequest. Catalogue of the Medieval Ivories, Enamels, Jewellery, etc. By O. M. DALTON, M.A. Cambridge; University Press. 7s. 6d. net.

The Fitzwilliam Museum has, of late years, taken a new place in Cambridge University life. One cause of this was the appointment of Mr. Sydney Cockerell, whose indefatigable enthusiasm for early art has stimulated an interest in such things altogether unknown in earlier days. The other factor in this interesting revival is due to the splendid generosity of the late Mr. Frank McClean, F.R.S., who died in 1904, leaving to the Fitzwilliam Museum a large collection of manuscripts, including a great many illuminated works, and a collection of objects of art which forms the material of the second

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catalogue mentioned above. Besides these, a valuable collection of Greek coins has passed to the museum through the generosity of Mr. McClean's son. Mr. McClean was an engineer, who retired early from business and devoted himself to astronomical research. The University already owes much to his self-effacing generosity in the endowment of scientific research. In his leisure time Mr. McClean devoted himself also to the study of early art, and, judging from the result as set forth in these catalogues, he brought to that study the same qualities of independence of mind and sound judgment which marked his scientific work. The catalogue of manuscripts has been carried out by Dr. M. R. James, assisted by Mr. S. C. Cockerell. This is alone a sufficient explanation of its remarkable completeness, its exact and scholarly method, and the scrupulous accuracy which distinguish it. It is supplemented by appendices, one on the heraldic charges by Mr. A. Van de Put, and one on the elusive personality Peter of Blois, whose epistles are No. 170 of the collection (this is by the Rev. W. G. Searle, who has made a special study of the subject). Finally, it is completed by a hundred and eight plates in collotype. This book undoubtedly forms a most valuable addition to the available sources for the study of medieval book-design. The main value of the collection to the Fitzwilliam Museum lies in the great number of early manuscripts—*i.e.*, from the 9th to the 12th centuries, a period little represented in the previous collection, and, moreover, the period in which all the greatest book designing was accomplished. Among the works of this period we may notice, as especially fine in conception and execution, a Latin Gospels of French or Flemish origin of the 9th-10th century, which still retains the curious vitality of draughtsmanship of the Carolingian Renaissance (No. 19); an Epistolar from Reichenau, 960-990 (No. 30); a glossed Psalter, Italian, 12th century (No. 33) (this, by the way, is curiously Northern in feeling and comes near to some designs of the Winchester school). It is at first sight difficult to believe that the totally different conception shown in No. 49 is of the same date and from the same country—but we must remember that the interchange of artistic tradition took place much more readily among scribes than among most artists. Among the later manuscripts, where the old collection of the Fitzwilliam Museum is particularly strong, the McClean collection is less remarkable. In particular, the French manuscripts of the early 15th century are of inferior design and workmanship. There is nothing, for instance, comparable to the beautiful work of the de Limbourg, which is to be seen in No. 62 of Dr. James's previous catalogue. There are a few bad imitators of the later Fouquet and Bourdichon traditions. Among the Italian manuscripts are some interesting

Neapolitan works of the 15th century, which may perhaps throw some light on the difficult and dubious question of the pictorial tradition of that country. It is scarcely necessary to say that the printing and execution of the book by the University Press is altogether admirable.

Turning now to the second part of the McClean bequest, that concerned with objects of art, the Fitzwilliam Museum gains, as Mr. Dalton says in his preface, an acquisition of exceptional importance to the University, since "it contains classes of objects hitherto almost unrepresented" there—objects, moreover, that are at once of great historical importance and of such increasing scarcity that the chances of acquiring specimens are rapidly disappearing. The collection contains some extremely fine examples of Frankish and Saxon jewellery, several early carved ivories, among them a Carolingian book-cover of singular beauty, some good late Byzantine ivories, a number of enamels beginning with 3rd-century provincial Roman work, several examples of early Limoges, among them a splendid fragment of the rare 12th-century work, another Rhenish specimen of the same date, and a very beautiful specimen of Italian *verre églomisé*. These are all admirably reproduced in collotype. Mr. Dalton has taken the opportunity which the rare examples of early inlaid jewellery afford to devote to this particular craft an admirable essay summarizing all that is known about it, and tracing back the origin of the brooch found in Kent through Central Europe to Sassanian craftsmen, and thence by way of Mesopotamia to ancient Egypt. It is a fascinating demonstration of the continuity and persistence of artistic tradition. Similar essays of absorbing interest are devoted to ivory carvings and enamels. As Mr. Dalton says in his preface, the material here put forward is not original, but it has never before been brought together in so lucid and agreeable a form. By means of this catalogue a small and select collection like that of the McClean bequest is likely to provoke more interest in the history of early art, and more appreciation of its great qualities of design, than many larger and more ambitious exhibitions have been able to do. It is difficult to appraise too highly the excellence of these volumes.

R. E. F.

COLLECTION M. P. BOTKINE. Leipzig: Hiersemann.  
103 plates.

THE appearance of this sumptuous book describing a large private collection in Russia is an event of some interest. M. Botkine was known to have accumulated a great number of objects illustrating various arts and periods, and the present publication reveals him as a man of catholic tastes, the different works of art which it contains ranging from classical times almost to our own. The sentiment which prompts the opening paragraph of the author's brief introduction is one which all

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must applaud; the collector who determines to make his possessions known to others in a work as costly as this has certainly a claim upon their gratitude.

It must be admitted, however, that as we turn over these pages we are impressed by a certain disproportion between the expense so lavishly incurred and the apparent quality of much that is here depicted. It is of course impossible to make categorical statements merely on the strength of photographic evidence; one can but give subjective impressions. But if the plates adequately represent the objects which they illustrate, we shall in many cases find it hard to accept without qualification the author's claim that everything in his collection deserves a place in the best museums of Europe.

We should be surprised, for instance, if some of the Greek terracottas were seriously to excite the cupidity of the Museum director; and some of those assigned to Florentine artists he would perhaps leave also undisturbed. Amongst the ivory carvings are specimens inspiring little confidence—veritable dreams out of the ivory gate. One (on Plate 54) has a rather definite resemblance to the well-known Byzantine diptych-leaf in the Green Vaults at Dresden; and it must be frankly stated that the large triptych on Plate 56 arouses immediate misgivings. The two panels (originally one) from a Syrian or Egyptian "composite" diptych (Plate 55) are, on the contrary, of great interest, belonging as they do to an original of the 6th century, of which another panel, once in Lord Crawford's collection, is now in the John Ryland Library at Manchester. The very numerous Byzantine enamels form a most remarkable group in which a high level of technical skill is associated with daring experiments in colour, an imaginative treatment of ornamental detail, and the admission here and there of features hitherto considered foreign to Byzantine iconography. To illustrate the latter point, we may note the appearance of the Symbols of the Evangelists, till now regarded as absent from Byzantine art before the 14th century, and of the Man of Sorrows, a type which is surely Western. When one considers the great number of these enamels, so homogeneous, and of so sustained a technical quality, the mind involuntarily reverts to the Poniatowski gems, which betrayed a like uniformity of style and a like cleverness in execution. We may hope that here the analogy alone is false; but the published opinion of Professor Kondakoff upon the series as a whole would be welcome to those who find much to perplex them in this series. The plaques with ornamental design on Plate 91, akin to others in the former Swenigorodskoi Collection, belong to another category, and would be an ornament to any gallery.

It need not be supposed that all the plates in the

volume are equally disturbing. There is material in these sumptuous pages which cannot fail to please; the very diversity of the objects lends a comprehensive interest to the whole. The reader will find here represented various examples of the industrial arts of the Renaissance; maiolica, bronze door-knockers, carved woodwork, and other things; while medieval western art is illustrated by dinanderie and by enamels from Limoges and the Meuse. There are in addition early silver vessels of interest found in Russia, and late ikons of the Greek Church. In providing such abundant illustration of all these things, M. Botkine has acted with a liberality which deserves the fullest recognition.

A. J. K.

### EXPLORATIONS IN THE ISLAND OF MOCHLOS.

RICHARD B. SEAGER. *American School of Classical Studies at Athens: Boston and New York.*

MR. SEAGER is to be warmly congratulated upon his discovery and excavation of this cemetery, and his account of it, which shows him to be a meticulous excavator and a master of his subject, allows us to accept with confidence his statements and conclusions. The output of the twenty-three graves was 130 stone vases and terra-cotta vases and a handful of gold objects, amongst them a first-class gold ring representing a deity in a boat. The artistic and archaeological importance of the find is considerable. It is chiefly the stone vases that have the artistic value. They are made of coloured varieties of marble, limestone, breccia, alabaster and steatite (including mottled green) often ingeniously cut to suit the striations or disposition of colour. There is none of the "grace" or "refinement" of the Greek or Japanese or Queen Anne periods in these, rather a Georgian feeling of comfort and solidity. But such a definition does not include the extreme beauty and virility of them all, and scarcely two are of the same shape; they are wonderful. It is said that they must have been done without a lathe. Because one or two of them bear a slight resemblance to Egyptian forms Mr. Seager thinks it possible that the industry started with Egyptian models and tools, but since "so many of them, on the other hand, are absolutely un-Egyptian in every respect" he concludes that they were the product of local genius. Mr. Seager puts it beyond doubt that these stone vases not only first appeared but also reached their acme in the one period, the second Early Minoan. This fact is the main archaeological contribution of the explorations. At Knossos and Phaistos nothing of beauty has been found amongst the great masses of this period that was swept aside to make room for the glories of the second Middle period, and the smaller Eastern towns have yielded only inferior stuff, hence it has been thought that the Early Minoan period was poor and rustic. But the sudden appearance of these splendid vases and some gold chain fragments of exquisite fineness,

with their undoubted date, show Mochlos to have been a cultivated and prosperous place long before Knossos; indeed, perhaps it was in this suitable harbour that the Cretan maritime power was founded, and from which the first voyages to Egypt were made. Such conclusions make us eager to find the remains of a good town of this date, and it is to be hoped that Mr. Seager will find it first. There are eleven beautifully coloured plates and some sixty half-tones. It is a welcome surprise to see a scientific book brought out with all the *luxé* of a sale catalogue. J. R. F.

**OXFORD PORTRAITS.** A Catalogue of portraits in the possession of the University, Colleges, City and County of Oxford. Vol. I, the University Collections, and the Town and County Halls. By Mrs. R. L. POOLE. Clarendon Press. 12s. 6d. net.

MRS. POOLE'S Catalogue has been eagerly awaited by students of English portraits. It will be received with respect and admiration due to the sincerity and patience in research that have compiled it. The author modestly and frankly disclaims any endeavour to adventure into the difficulties of attributions. So that we diffidently venture to discuss certain of those she puts forward. The result of this first volume makes one thing clear; how comparatively independent of the prominent painters of the 17th century are the Oxford portraits. Taking Lely as a test case, we note that only two or three pictures out of the 770 catalogued are rightly attributable to him. Similar conclusions, we suspect, would end an investigation into Kneller's, Dobson's, Johnson's or Van Dyck's share. The most interesting Oxford portraits are by obscure or unrecognized painters, and the most important group is the Tradescant series with which Dobson and De Critz are associated. Mrs. Poole unconvincingly eliminates Oliver de Critz as a possible author, for him substituting his uncle Emmanuëll, serjeant painter and dealer. Her reasoning seems logical, especially concerning R. Symonds's quotation of Walker's praise of De Critz, "the best painter in London", and its apparent connexion with Emmanuëll, the dealer. But the De Critz dynasty is complicated, and Thomas "a better painter than John his brother" should be duly weighed. Recent discoveries, however, have made things a little clearer, and analysis of this family gives us this pedigree. John de Critz I, active as early as 1582, and serjeant painter in 1607: a decorator as well as portrait painter. His sons John de Critz II, Thomas and Emmanuëll by his first wife, and by Grace, his second, two more sons, Oliver, born c. 1620-25, and Henry, born c. 1630. Five daughters also came from the two marriages. John I died in 1641 and was succeeded by John II as serjeant painter. John II dying c. 1644, Emmanuëll, his brother, succeeded as serjeant painter and became a dealer. The other brother Thomas was "a better painter". The younger

sons were Oliver and Henry; the latter, Mrs. Poole tells us, was at Jesus College in 1649. A yet later generation knew Murray the painter, about 1730; this Mr. de Critz had "his father's picture, his uncle's that was serjeant painter, and his grandfather's, first serjeant painter to Charles I". His father may have been Thomas, Oliver or Henry; his uncles John II and Emmanuëll, his grandfather John I. A curious point is that Sanderson's list of conspicuous painters in 1658 does not include De Critz; and Vertue commenting on Walker's eulogy of De Critz adds "for history I suppose". Emmanuëll died in 1665. Whatever may be the solution of these Tradescant portraits Mrs. Poole is precipitate in connecting the National Portrait Gallery *Thomas Stanley* with them; this may safely be assigned to Soest. Surely, in the case of the Bodleian *James II* and *Maria of Modena*, if Riley really painted them the catalogue should state that they are Lely copies by John Riley. The assertion that the Bodleian *Sir Joseph Williamson* is after Lely seems to us a rare instance of Mrs. Poole's having left safe non-committal ground for untenable suggestion; other repetitions of this portrait are at the Royal Society and Clothworkers' Hall. As a detail it may be added that "Morphie," not "Murphy," is the usual form of that painter's name. Apropos of Mrs. Poole's reference to Mallory, the painter, it is worth note that Symonds refers to him in 1652 as a "doughty painter" and picture dealer. The service of this admirable catalogue would be increased if the illustrations were indexed by the pages faced and not by plates; and if the painters' names were given on them when known. The selection of plates is most valuable. C. H. C. B.

**INDIVIDUALITY AND ART.** By HERBERT E. A. FURST. Macmillan. 3s. 6d. net.

A CHARACTER in one of Voltaire's "Contes" (*Micromégas*, if we remember right) held that to explain a thing was to destroy its credit. That is more or less the point of view taken by Mr. Furst in this very interesting and suggestive book. He sets to work to "explain" Turner, and in particular *The Fighting Téméraire*. His aim is "to value all values" of that picture. First of all, there are the facts about the ship herself, the navy of which she formed part, the service she had seen, and the life lived on board her. Then there are the facts about the sunset and Turner's excursion down river, on which he saw the *Téméraire*. From the external facts out of which the picture was made we pass to Turner himself; the evolution of landscape and marine painting; Beaumont's praise of Claude which stirred Turner to emulation; Turner's parentage and character; Mr. Tomkinson's silver salver; the colour-chemistry of Turner's day—all these and a hundred other things are pressed into the service of "explaining" Turner's genius and his picture. "As

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a result", writes Mr. Furst, "Turner emerges, not as a divine creator who could fashion a world out of nothing, but a superbly gifted builder who arranged the products of other hands and other minds in such a manner as to represent to our minds a new product". If that were all that Mr. Furst had to tell us we should regard the writing and the reading of his book as mere waste of time. No one surely, nowadays, imagines that in art or in any branch of life there is a single activity independent of the long past of nature and human nature, or of the influence of the present circumstances. Equally, no one surely imagines that to account for all the conditions—even to find "a psycho-physiological explanation for Turner's colour-sympathies"—is either to detract from the marvel of genius or to help us, to any appreciable extent, to manufacture it. Where Mr. Furst goes wrong is in his conclusion: "The *Fighting Téméraire* is no more truly a product of individuality than the bower-bird's bower; it happened as inevitably as the fall of Rome, and is as much to Turner's credit as the rotation of the earth upon its axis". Individuality is not destroyed by being explained and traced to its sources; Turner's "credit"—his greatness in comparison with the average man and his value to the human race—is not lessened by any knowledge of his relation to life, past and present. And as to the bower-bird, Mr. Furst has yet to learn the difference between the conscious and the unconscious reason. Yet this challenging, wrong-headed book (which will rouse many a reader to violent disagreement on nearly every page) has the great merit of drawing attention, however extravagantly, to the fact that art is not a freak or a by-blow, but an inevitable expression and activity of life, conditioned by life, and only to be understood in relation to life—a truth which many of our critics, particularly when considering new developments in art, are too apt to forget.

H. H. C.

MODERN PRACTICAL DESIGN. By G. WOOLLCROFT-RHEAD. Batsford. 7s. 6d. net.

THE theme of the first part of this book—plant form as the basis of ornament—expounded in Mr. Rhead's interesting manner, and supplemented by his illustrations, would make by itself a designer's companion. And laymen, who perhaps will not be attracted by the title and all of the contents of the book we have before us, might find such a book useful in assisting the formation of their taste. The author refers in his preface to a work from his pen, as yet unissued, the substance of which has supplied material for the section referred to of the present volume. We hope that we are not reviewing all that is to come from him on the subject. It will be a pity if the idea of publishing a more extensive treatment of the subject is abandoned. "A systematic study of plant form", says Mr. Rhead, "if

it became at all prevalent, would undoubtedly tend towards the formation of a new style of ornamental art, many of the generally recognized and fundamental laws of design by which we have hitherto been guided would certainly disappear, and their place would be taken by others, perhaps of a greater complexity, but possibly also in the direction of a greater simplicity and reticence". In the remaining part of the book technical problems in designing for special crafts are elucidated. In the greater portion of the crafts referred to, the author has practised as a designer with success. Wall-papers, textiles, printed fabrics, book decorations, including page ornamentation in every form, pottery, stained glass, metal work, jewellery, dress embroidery, fans, lace, and posters, are touched upon; instruction being given in regard to the conditions of production which the designer has to meet in each case. The subjects dealt with cover the syllabuses of the examination in elementary, advanced, and "honours" design instituted by the Board of Education. We must confess that we would willingly have dispensed with some of the reproductions of modern decorative products which are given as illustrations in addition to the author's diagrams; admirable drawings of plant form, they afford little evidence of a replacement of old laws of design by new ones. The modernists,—as Mr. Rhead describes them—with their *motif* fresh in every instance, have often brought specific designs to perfection, but they have not succeeded in perfecting a single convention. A convention expresses the economy in expression that is reached after successive craftsmen have refined upon the same *motif*.

T. M. W.

ST. JAMES THE LESS. A study in Christian Iconography.

By RICHARD P. BEDFORD. Bernard Quaritch. The Second Publication of the Gryphon Club. 5s. net. [With 43 figures.]

THIS admirable monograph is open to criticism on one point only. As the author's first sentence should warn us, he does not distinguish clearly enough between iconography and iconology, and his subject is one in which the distinction is particularly useful. Had he done this, he might have been led to suggest why certain among the large number of figures which his exhaustive patience has collected bear, in unexpected and distant localities, the peculiar ensign of a German guild. The hatters' bow is what may be called for the moment a "complimentary" emblem, like King Richard's badge worn by the attendant angels on the Virgin's blue livery in the Wilton diptych. Iconologically, it has no more to do with any S. James than a *white hart* lodged has with the angelic choirs. Though Mr. Bedford—striking for the moment on an iconological vein—deprecates its use by Hans Holbein, the elder, as an instrument of death, Holbein's use has iconographic meaning, if it marks connexion between his painting and German hatters. Could Mr. Bedford trace any such

connexion in the original figure on the west front of Exeter Cathedral, or must we consider the bow traceable in the hand of one of the apostles there a mere artist's blunder? In this connexion also it is a pity that Mr. Bedford omits all reference to the ancient distinction between the little-known ninth Apostle, James "of Alphaeus", and the celebrated James, "the Lord's brother", because that distinction has not only always persisted throughout the East, but has survived in western liturgies beyond the period of at least the earliest western representations. Considering the directer connexion between the East and the further West, of which evidence is continually reappearing, the idea of two personalities under the common name James the Less (for James, "the brother of John", in no way affects the question) should not be forgotten, although the personalities may at the moment seem to have been merged in western iconography. A brief note on Mr. Bedford's monograph must necessarily be occupied with its possible perfection, for a review of its actual merits would cover a whole page. The monograph is highly requisite to all students of iconography; it practically exhausts the complicated subject of the club, the fullers' bat, and the hatters' bow, as emblems in Christian art. Mr. Bedford is a very good draughtsman, and though he is not stated to have acted as his own illustrator, many of the valuable line illustrations may well have been reproduced from his own copies. L. G. T.

**GOTHIC ARCHITECTURE IN ENGLAND AND FRANCE**, by G. H. WEST, D.D., A.R.I.B.A. With numerous illustrations. Bell. Price 6s. net.

THE subject is a vast one for an octavo volume of 330 pages of text, but the work has developed modestly enough out of a lecture before the Architectural Association, followed by a request from Messrs. Bell that the lecturer would edit a new edition of Bloxam. This, then, is a book in which a number of Bloxam's illustrations is interspersed with modern photographs, a proportion of which has been taken unfortunately without the requisite spirit-level to avoid distortion. The author's thesis is that the architecture of our country is too generally regarded as an isolated entity apart from that of its neighbour, France; whereas the course of architectural progress in the two adjacent countries cannot be treated as wholly distinct, for, though not identical, it is true, the parallel developments constantly acted and reacted upon one another. Hence the need of comparative study. The writer, who, by the way, is a disciple of Viollet le Duc, brings out some interesting points of contrast between French and English builders. Thus, he notes, the former with their transverse arches treated the bay or couple of bays as the unit; while the English builders, abandoning the transverse arch as early as the building of Durham in the first quarter of the

twelfth century, treated the length of the nave or transept as a complete whole. Again the English, with their love of tradition and their comparatively infrequent resort to vaulting, usually retained the horizontal subdivisions, formed by rows of capitals for example, whereas the French regarded the building from the very outset so much with a view to the vault that, severely logical, in the latest development, Flamboyant, they commonly dispensed altogether with the capital, making the members of the vaulting ribs start from the floor and mount continuously to the roof. The author is not very sure of his ground on the subject of screenwork; indeed it is obvious from certain mistakes—e.g., "West Well" for Westwell and "Capel le Terne" for Capel le Ferne—that he has no very close acquaintance with the places mentioned; in fact, his knowledge is inaccurately taken at second hand. The work concludes with a glossary, a table of contemporary works in England and France, and an index. A. V.

**NATURE IN ITALIAN ART.** By EMMA GURNEY SALTER, M.A. A. & C. Black. 7s. 6d. net.

MISS SALTER has had the good fortune to hit upon an important subject that has never received separate treatment. Her book is "a study of landscape backgrounds from Giotto to Tintoretto"—which, properly understood, is the emergence of landscape from background into an integral part of the picture. Miss Salter reveals a great deal of sound knowledge of pictures, and an acquaintance with what has been written on them; but her plan of dealing with the artists of each school separately and in chronological order renders her book rather a handbook likely to be of service to beginners and a useful work of reference to others than a piece of criticism. Her first chapter, "Influences affecting nature-painting in mediæval Italy" is very good but far too modestly short; and at the close of the book there is no *résumé*, and no attempt to take a general view of the field. The three great names in the development of Italian landscape-painting are Masaccio, Giorgione, and Tintoretto. How it was that Masaccio's Brancacci and other paintings had so little influence on later painters is the kind of question that Miss Salter only touches, leaving its examination to some one who shall follow her over the same path. With Giorgione we come to the miracle of landscape, studied and painted for its own beauty, and yet brought into perfect harmony with the subject of the picture. The curiosity of Lionardo never resulted in this double achievement; and even in Cima's *Endymion* the figure of Endymion seems an intrusion. But *The Philosophers* and *The Tempest*—are they landscape-paintings or figure-paintings? They are both, and neither; for Giorgione had reached the point towards which the Venetian school had been working a point which even Tintoretto never passed. Some

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readers of Miss Salter's book will be inclined to think that she makes too much of the succession from Tintoretto to the modern painting of landscapes, and shirks the inquiry what it was in Italian landscape painting that brought it to an end. Meanwhile, her book has a place of its own, and is likely to inspire further work. H. H. C.

BYWAYS IN BRITISH ARCHAEOLOGY. By WALTER

JOHNSON, F.G.S. Cambridge University Press. 10s. 6d.  
THIS is a book full of much valuable matter for the curious antiquary. Its leading *motif*, according to the author, is folk-memory, which keeps alive through many centuries popular beliefs, superstitions and practices. The principal sections of the work are concerned with such subjects as churches on pagan sites, orientation of churches and graves, survivals in burial customs, the folk-lore of the cardinal points, and secular uses of the church fabric. The author has done really good antiquarian work, and he shows keen insight and observation. Although this kind of archaeology is somewhat outside our province, we notice in the book many references to ancient works of art. There is pictured a group of cinerary urns of the bronze age, one ornamented with bands of cord markings, which form a chevron-like pattern; and we are given an interesting account of later mediaeval pottery found in graves. In a Roman sepulchral chest discovered at Avisford were earthen vessels with handles, paterae, lamps and an oval dish scalloped round the edge. The very curious question of acoustic jars is discussed at some length. These jars were built into the walls of churches, with the idea of giving resonance to the music and chanting. Many examples exist in England. The acoustic jars discovered at Ashburton, Devon, have yellow bands on which are incised chevrons. An illustration is given of a remarkable Roman coffin of lead found at Colchester. "The lid has overlapping edges. The decoration consists of scallop shells, concentric rings, and lines of beaded ornament". This very interesting book is beautifully printed on good paper, and has about one hundred useful illustrations. P. A. M. S.

LONDON COUNTY COUNCIL. Survey of London. Vol. III.  
The Parish of S. Giles-in-the-Fields. Part I. Lincoln's Inn Fields.

IT is impossible to estimate too highly the work done by the London County Council in its survey of London. The present volume, dealing with Lincoln's Inn Fields, is one of special interest to the historian, the architect and the artist. Lincoln's Inn Fields is one of the great historic centres of London. Like other districts, it was once the residence of noble and wealthy families, so that almost every house has a history and is a kind of landmark in itself. Many have disappeared, and others have suffered grievous alterations to suit the convenience of the many legal firms or business offices which now occupy the

square. Enough remain, however, to carry conviction as to the necessity for their further protection and preservation, notably Nos. 59 and 60, Lindsey House, designed by Inigo Jones; Nos. 66 and 67, or Newcastle House, designed by Capt. Wind; No. 35, a fine work of Sir Robert Taylor; Nos. 1 and 2, and No. 13, the last-named being occupied by Sir John Soane's Museum, and so in less danger of damage or destruction. We can only place our confidence in Sir Laurence Gomme, Clerk of the Council, whose known interest in archaeology, and especially in the history of London, should be a guarantee that nothing of interest still existing in Lincoln's Inn Fields will be allowed to be destroyed. L. C.

FRA ANGELICO. By ALFRED PICHON. "Les Maîtres de l'Art". Paris: Pion-Nourrit. 3.50fr.

IT is difficult to adapt a subject requiring unique treatment to the common form of a miscellaneous series, and M. Pichon deserves congratulation for the way in which he has handled the difficulty. The prevailing sentiment for Fra Angelico is devotional rather than enthusiastic or even reverential. M. Pichon recognizes this and quite frankly centres this study of his art in his spiritually creative personality. He presents the painter angelic enough to satisfy the advocate of his formal beatification. Some one, probably Balzac, observes that the eyes see clearest into the psychology of contemporary society when they are most closely secluded from it, and M. Pichon constantly insists on the instinctive sympathy of Fra Angelico, immersed in devotion, with the crescent naturalism of the Renaissance. In this light he examines his technique, and bases on these data the chronology of his paintings. He sets himself to arrange them by gauging the painter's advance in linear perspective and foreshortening, his initiation of aerial perspective, and his gradual adoption of the new architectural forms. M. Pichon's chief divergence from previous writers, though a point not exclusively his own, is reckoning the three-and-a-half reliquary-panels which he admits as genuine the earliest works left to us, and postponing the Cortona *Annunciation* to the Cortona *Madonna*. Here he differs from Mr. Langton Douglas, with whom he generally agrees, for Mr. Douglas places the *Annunciation* first on his list. To the table of modern monographs included in all the volumes of this series, M. Pichon's own book may well be added; indeed, it is likely to supersede some of its predecessors entirely. G. L. T.

DIE GOTISCHE KÖLNER PLASTIK (Studien zur Deutschen Kunstgeschichte. 133 Heft.) Von FRIED. LEBBECKE mit 44 Lichtdrucktafeln. Strassburg: Heitz & Mündel, 12 M.

THIS work comprises twelve chapters. The first deals in a general introduction with the characteristic style of Cologne. Then follow separate chapters detailing the beginnings of the plastic arts of Cologne; the altar of Marienstatt in

Westerwald; the statues of the Apostles in the quire of Cologne Cathedral; works of the transitional period from 1325-60; the figures of the high altar in Cologne Cathedral; the statuary of the gate of the three Kings and the Monument of Engelbert III; the monument of Gottfried von Arnsberg with the figures in the Hanse-hall of the Rathaus of Cologne; the figures of the portal of S. Peter; works from 1375-1425; on realism in monuments, certain pioneer works and the monument of Frederick von Saarwerden; concluding with a final summary. It is impossible to dissociate statuary in the niches of reredoses, doorways, and other architectural positions from that which is designed for effigies of the dead. The tomb of Engelbert III in Cologne Cathedral affords a typical illustration of the Gothic memorial. This kind of work is common to other countries; but the use of figures enshrined in niches on the pillars of the Cathedral, giving the rich effect of an avenue of statuary, is less usual in England than in certain parts of the Continent. In this regard the scheme of niches for figures in the nave of S. Ives, Huntingdonshire, is exceptional. Among the works described in Chapter V are some from private sources, *e.g.*, the famous Schnütgen Collection at Cologne. Altogether the text and photographic illustrations present a full and representative review of the subject. The work is furnished with an index.

A. V.  
STUDIEN ÜBER LEONARDO DA VINCI. Von JULIUS LANGE. Aus dem Dänischen übersetzt von Ida Jacob-Anders. Strassburg: Heitz & Mündel.

THIS is a translation of a brief, popular essay on Leonardo da Vinci, written by the late Prof. Lange in 1886. In the light of two then recently published works—Dr. Richter's "Literary Works of Leonardo da Vinci" and H. Ludwig's German translation of the "Trattato della pittura", the author discusses, first Leonardo's treatment of the subject of the Last Supper and then his treatment of the human figure in general. Prof. Lange's analysis of the questions before him is marked by the originality, suggestiveness and broadness of outlook which characterize his larger works and have won for him such a distinguished place among classical archaeologists. In matters of attribution, one finds, no doubt, here again some instances of that lack of perception of the more subtle differences of style which the author betrays elsewhere when dealing with paintings of the Italian Renaissance.

## NEW EDITIONS AND REPRINTS

- (1) BACON'S ESSAYS. Sydney edition. Edited by Sydney Humphries. Black. 6s. net.—(2) JAPAN AND ITS ART. By M. B. Huish. 3rd edition. Batsford; Fine Art Society. 12s. net.—(3) WHITMAN'S "PRINT-COLLECTOR'S HANDBOOK." 6th edition, revised and enlarged by Malcolm C. Salaman. Bell. 10s. 6d. net.—(4) THE WORKS OF THOMAS HARDY. Wessex Edition. In twenty volumes. 7s. 6d. net each.

(1) Printed by the well-known firm of R. and R.

Clark, of Edinburgh, in a clear and very readable type, this handsomely produced edition should meet with considerable success. The specially designed title-page, ornamental letters and binding are dignified and well suited to the book. An appendix provides for the uninitiated a useful list of all the Latin and foreign phrases used by Bacon in his Essays, translated and edited by Dr. Hagberg Wright.—(2) Mr. Huish has prepared a third edition of his now well-known book on Japan, and has increased its usefulness by supplementary chapters covering the period to the end—last year—of the Meiji era. It is not so much a book to be read straight through as a compendious and up-to-date dictionary where in the seeker after facts on Japanese religion, art and history may find. An attractive feature of the book is the illustrations both in colour and in black-and-white; these, too, have been largely added to in the new edition.—(3) Mr. Salaman has greatly increased the worth of a book justified not only by the original author's name but by five previous editions. He has written an entirely new chapter on colour-prints and another on French line-engravings of the later decades of the 13th century; he has developed Whitman's sections on aquatint, wood-engraving, lithography and mezzotint; he has extended attention to contemporary etching; he has brought up to date information on the money-value of prints; and, as a good editor and reviser should, he tells us all this plainly in his preface and gives excellent reasons for what he has done. There is also a clear and apparently full Bibliography and an Index. The illustrations are nearly all necessary to elucidate points in the text and not mere ornamentation. This would be a desirable book at more than ten-and-sixpence.—(4) Since our last notice under this heading, in September last, Messrs. Macmillan have issued the last ten volumes of their new definitive edition of the novels and poems of Mr. Thomas Hardy. The printing, which is the work of Messrs. R. and R. Clark of Edinburgh, could scarcely be better, and the neat cloth covers with their lettering and design have a dignity and a simplicity which might well be emulated by other publishers. Indeed, all concerned are to be congratulated on the successful completion of this admirable edition of the writings of one who can truly be described, to use a hackneyed expression, as "the last of the great Victorian writers."

## MISCELLANY

VARIOUS PERIODICALS AND REPORTS. — We receive occasionally a report, or an odd number of certain periodicals, to which more attention ought to be given. Among the admirable works carried on by the University of Liverpool is the

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publication of *THE TOWN PLANNING REVIEW*,<sup>1</sup> described as "the Journal of the Department of Civic Design in the School of Architecture". Without having followed the course of the Review continuously we cannot endorse any particular line of procedure in town planning which our contemporary may advocate, if, indeed, its purpose be not rather to serve as a medium for the discussion of that very difficult problem. We can only express our gratification that a well-produced periodical is devoted to that important subject by an institution which inspires confidence especially in the outer ranges of its activities. The Review is published quarterly, and the present year is the third of its existence.—Similarly, *THE PRINT-COLLECTOR'S QUARTERLY*,<sup>2</sup> a copy of which came to us by chance, certainly seems to be, as it was reported to us, very desirable for amateurs of prints of all sorts. From the number before us the Quarterly seems more occupied with contemporary work, though not so exclusively. It is illustrated, and neatly and conveniently produced.—We welcome the first number of three new contemporaries. *FAENZA*,<sup>3</sup> the quarterly bulletin of the International Museum of Ceramics at Faenza, marks the recent incorporation of the museum as a Royal Italian institution. The museum is reinforced by an International Committee in which we are glad to see that Mr. L. Solon represents British ceramics. The museum during its independent existence did useful work under its present director, Dr. Gustavo Ballardini, who edits the new bulletin. "Faenza" wisely makes a modest beginning, but gives evidence of fulfilling its purpose.—*ART IN AMERICA*<sup>4</sup> is well printed, sufficiently illustrated and produced in a very convenient form. The publication of articles by such writers as Dr. Bode and Mr. Berenson alone should indicate that the comprehensive interest taken in works of art in the United States will be tempered to readers of "Art in America" by a nice discretion.—*THE IMPRINT*,<sup>5</sup> of which the first number appeared in January, is intended to illustrate in the fine craft of printing "that all lovely things are also necessary". The first two numbers carry out the principle. They are produced with the good taste and judgment which we look for from a periodical guided by the advice of Sir Sidney Colvin, Mr. Joseph Pennell, Prof. W. R. Lethaby, Mr. Campbell Dodgson, Mr.

Douglas Cockerell, Mr. J. A. Herbert and Mr. Timothy Cole, among others. The publication does much credit to the editors, Mr. F. E. Jackson, Mr. J. H. Mason, Mr. E. Johnston and Mr. G. T. Meynell.

The annual report of the *OEFFENTLICHE KUNST SAMMLUNG* in Basle, drawn up under the superintendence of the Konservator, Professor Paul Ganz, whom we fortunately number among our contributors, shows that the chief energies of the Direction are at present necessarily occupied with questions of rebuilding. Nevertheless, besides acquisitions of contemporary work which do not so much concern us, the museum has considerably increased and improved its already important collection of early German prints.—*THE MUSEUM OF FINE ARTS BULLETIN*, BOSTON, published fortnightly, which we have the pleasure of receiving regularly, still continues a good example of what an illustrated museum bulletin should be, and gives continual evidence of the directors' incessant activity. Though the Bulletin includes among objects which would require notice in a European publication, some others which would not, this is to be expected in a country which supplies little background to the history of the arts.—The reports of Schools of Art everywhere create the same impression, that though financial authorities are not sparing, instructors are zealous and pupils industrious, very few real works of art are produced. The nearer the object made at these schools is to a necessity of life the nearer it approaches to a work of art. As may be seen in the prospectus of a flourishing school like the Leicester Municipal School, the comfortable cane chairs are more decorative than the objects intended for pure ornament. The workmanship is also generally better than the design, as the same school suggests in its specimens of the work of its Printing Trade Class, particularly in the tooling of the book covers. Much the same may be said of the Pennsylvania School of Industrial Art, except that in a country where all forms of art are necessarily forced by artificial culture the sense of design is weaker still.

### CATALOGUES

*PERMANENT PUBLIC COLLECTIONS*.—We are grateful to the directors of six public galleries, Bergamo, Borgo, Courtrai, Seville, Verona, and Vicenza for the receipt of their new official catalogues, and we beg the directors of other permanent public collections to have the new editions of their catalogues sent to us as they appear, and at the same time to state the price, including postage. Catalogues of this kind are of great use for reference and are unobtainable, without great trouble and delay, outside the institutions which issue them. They will for the future receive careful notice here, under the title printed above. The catalogues of Bergamo, Borgo, Courtrai, Seville, Verona and

<sup>1</sup> *The Town Planning Review*. The Journal of the Department of Civic Design, School of Architecture, University of Liverpool. 2s. 6d. quarterly net.

<sup>2</sup> *The Print-Collector's Quarterly*. Edited by Filizoy Carrington. New York: Kepplé. \$1 per ann.

<sup>3</sup> *Faenza*. Bollettino del Museo Internazionale delle Ceramiche in Faenza. Ogni trimestre. Museo Internazionale delle Ceramiche. Abbonamento per il Regno L.6; per l'estero L. 10; fascicolo separato L.1.50.

<sup>4</sup> *Art in America*. An illustrated Quarterly. Vol. 1, No. 1. January, 1913. New York: F. F. Sherman, 2, West 43rd Street. \$7.00 a copy; \$4.00 a year.

<sup>5</sup> *The Imprint*. 11 Henrietta Street, Covent Garden. 1s. a copy; 12s. a year.

Vicenza will be separately treated next month. At present we would commend the arrangement followed by Dr. Gestoso y Perez (Seville) and M. G. Caullet (Courtrai), who place all their illustrations together at the end of their volumes. In a catalogue it is almost impossible to place the illustrations within sight of their proper text. Scattered at random, they are a troublesome hindrance to reference, whether catalogues be regarded as for use in the galleries or as a record outside them. In the first case, illustrations interspersed with the text encourage the ordinary visitor's foolish habit of looking at the reproduction instead of the originals. In both cases we protest against a custom too prevalent in all illustrated publications—the description of forms placed plainly before the eyes in black-and-white illustration, to the exclusion of any reference to colours which cannot be recorded otherwise. We must add that if instruction concerning the subjects of works of art is considered necessary, more care is required in revising proofs on matters of common knowledge. For one recent catalogue prints the statement that S. Augustine translated the Scriptures, and another that the figure receiving the Virgin's girdle from heaven represents S. John. These statements merely tend to obscure the pictorial character of two well-marked subjects, S. Jerome and S. Thomas the Apostle.

**PRIVATE CATALOGUES.**—<sup>1</sup> M. J. B. van Stolck, of Harlem, has the reputation of an enthusiastic collector very accessible to visitors. His neat catalogue shows that he possesses numerous *objets d'art* in great variety, and that his collection is very interesting, but the illustrations are not large enough to represent the quality of the pieces. We understand that many pieces have been carefully authenticated, but visitors to Harlem can easily judge for themselves, for we are now informed that the collection is open to the public free, on application from 9.30 to 4.30, on all days except Mondays and Tuesdays, when a fee of 1 florin is charged. The owner gave a full account of his collection in "Elseviers Maan-schrift" some two years ago. <sup>2</sup> Mr. Charbonnier supplies a useful catalogue to his own collection of pewter which he has deposited for some years for public exhibition in the Taunton Castle Museum. His collection is well known to amateurs of pewter and should be visited while it is conveniently accessible.

**TRADE CATALOGUES.**—The excellent stock catalogues of books for sale by BAER, Hochstr., 6,

<sup>1</sup> *Catalogue des Sculptures, Tableaux, Tapis, etc.*, formant la Collection d'objets d'art du Musée van Stolck, Janstraat 50, Harlem, par. J. B. Van Stolck. La Haye: Nijhoff, 1912. 1 fl. 131 pp., many illustrations.

<sup>2</sup> *A Guide to the Charbonnier Collection of Pewter in Taunton Castle Museum*, by T. Charbonnier (with illustrations), Somersetshire Archaeological and Natural History Society, Taunton. 6s. 9d. 36 pp., 5 pl.

Frankfurt-a-M. reach us occasionally and are welcome. The number before us is the 2nd supplement of "Incunabula, xylographica et typographica 1450-1500". Buyers of books who know Baer's catalogues do not need to be told of their importance, but all who are interested in early printing should consult them, for they are full of information and very well illustrated.—GILHOFFER U. RANSCHBURG, 1 Bognergasse 2, 1 Stock, Vienna send us much smaller, but also suitably illustrated catalogues, which often cite early books, but usually not earlier than the 16th century, among others of less account.—The catalogues of Naval and Military prints issued by T. H. PARKER BROS., 45, Whitcomb St., W.C., deserve notice for another reason. The latest, "Naval No. 8", is unillustrated, but Mr. Parker is a very learned authority on the subject, and more information concerning naval and military illustration of all kinds is probably obtainable from him than from anyone else. "Naval Prints No. 8" contains nearly 4,000 items and has a good index.

### BOOKS OF REFERENCE

The "Annuaire de la Curiosité et des Beaux-Arts" (Paris: 90 Rue St. Lazare), now in its third year of publication, has already proved itself to be a useful directory of dealers in works of art, not only in France, but practically in all parts of the world. The English section is not entirely free from errors of commission and omission, but such can scarcely be altogether avoided in a work of this nature.

"The Year's Art" (Hutchinson 5s.) being in its 34th year is too well known to need any description. In bulk it seems to increase every year (its pages now number 600) and it forms a veritable "Who's Who" to the world of art.

### ILLUSTRATED CATALOGUES OF SALES IN MARCH

SIX colotype plates are included in SOTHEY'S catalogue of Japanese colour prints for sale on March 3rd. The lots include seven of Harunobu's *Eight Views of Operatic Songs* and some fine triptychs by Shuncho, Utamaro, Yeishi and Toyokuni and some fine editions of Japanese illustrated books. The collection was formed by the late Mr. H. Virtue Tebbs and a portion of it was exhibited at the Burlington Fine Arts Club in 1888. On March 5 and two following days SOTHEY are selling illuminated and other manuscripts; some early Spanish books (facsimiles of pages from two 15th-century books being given in the catalogue); a series of Indian miniatures and other works of art. A catalogue of illuminated manuscripts and early printed books to be sold by the same auctioneers on March 7 contains several nicely reproduced coloured illustrations of manuscripts and bindings.

LEPKE, Potsdamerstr., 122 a-b, Berlin, sells from

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February 25 to March 1 the collection of Gothic and Renaissance furniture and *objets d'art*, mostly German, made by the late König, Baurat Edwin Oppler. The catalogue contains 60 pages of colotype illustrations and numerous others in half-tone, and deserves notice in itself, though the date of the sale prevents this intimation from being of service to collectors who do not already know that it is taking place. LEFKE also sells from 4th to 10th March the Collection Albert Dasch-Teplitz of 18th century porcelain, stoneware, fayence, engraved and enamelled glass (4th and morning of 5th); jewellery, work in the precious metals, snuff-boxes, miniatures, etc. (afternoon of 5th); and various *bric à brac*, textiles and colour-prints (6th). From thirty pages of colotype illustration, with many others dispersed through the text, the main feature of the sale seems to be the porcelain, etc., with some very elaborately engraved glass. The catalogue is a very good one.

We regret to announce the death of Sir George Reid, R.S.A., the eminent Scottish portrait-painter. We venture to think that posterity will assign to Reid a higher place than has been given him by his contemporaries. In the opinion of many persons he was the strongest and most consistent painter of portraits in Scotland since Raeburn. Though a frequent exhibitor at the Royal Academy, and for many years, we believe, a candidate for academical rank, Reid was not even rewarded with the rank of an R.A.

The *Burlington Magazine* can hardly pass over without sympathetic notice the death of Mr. Richmond Seeley, the well-known publisher. The son, grandson, and brother of publishers, Mr. Seeley bore an honoured name in his profession. His name will for our readers be specially connected with the production in 1870 of the art magazine, "The Portfolio", which was the first attempt in this country to foster and reward the higher criticism of the fine arts, as opposed to mere ephemeral popularity. The editor, Mr. Philip G. Hamerton, supported by Mr. Seeley, engaged the services of writers who in many cases combined sound learning and critical acumen with considerable literary power. As a lineal descendant of the "The Portfolio" *The Burlington Magazine* has special reasons for gratitude to the memory of Mr. Richmond Seeley.

We have also to pay a tribute to the memory of M. Jules Comte, founder of the well-known art magazine, "La Revue de l'Art Ancien et Moderne," a friendly and highly respected rival to *The Burlington Magazine*. In the world of art much has to be learnt from France, and not of least importance is the lesson how to produce and to obtain support for a magazine, such as that which M. Comte directed and maintained at a high level for so many years.

## GERMAN PERIODICALS

MONATSSCHRIFT FÜR KUNSTWISSENSCHAFT. August, 1912.—In "Donatello's Bronze-*David* und das Praxitelische Erosmodell" Dr. HAHR seeks to prove that the classic model from which Donatello derived inspiration for his statue was not a *Hermes*, as usually assumed, but an *Eros* of Praxitelian character; numerous examples in European museums are cited. Dr. ETTINGER summarizes an article in a Cracow Review by Dr. PŁAŚNIK on Veit Stoss and his origin. The Polish writer believes that the artist was of Slavonic and not of German descent. A picture hitherto unpublished (in the collection of Freiherr von Irising) by the little-known architect and painter of Antwerp, Abel Grimmer, is reproduced by Dr. NASSE: it is dated 1595 and represents the building of the Tower of Babel. Dr. GRIEBERG has an instructive article entitled "Teigdruck und Metallschnitt", and Dr. Voss reproduces what he designates an unrecognized masterpiece by Luca Cambiaso, *Venus disarming Cupid* (in a private collection at Strassburg), which was once erroneously believed to have been founded upon a lost original by Correggio. The writer shows that it has nothing whatever to do with this master but is intimately connected with Cambiaso's mythological compositions, and is certainly to be regarded as one of his principal works.

September.—The much discussed question of the "Borro" portrait is reopened by Dr. A. MATER, who believes it to be by Dr. Juan Carreño de Miranda. The writer sees no reason for doubting that it represents the Italian General, who might have been painted at Madrid by Carreño in 1649 or 1651. Entries from the books of the "Mercanzia", in the State Archives at Florence, relating to Florentine artists and others, are published by Dr. BOHRER. Second article by Dr. GALL (begun in Heft 4), "Studien zur G-schichte des Chorumganges"; a useful chronological list is given of French churches and cathedrals showing this architectural feature, none, excepting St. Martin at Tours, being earlier than the eleventh century. Dr. BAUTIER contributes some notes on the painting of Juscar, who owes his rehabilitation to the Florentine Portrait Exhibition of 1911. The writer reproduces the interesting portrait of a young man in the gallery at Modena—for which he had formerly proposed the name of Suttermans and now tentatively ascribes to Mignard—in order to submit this problem to the judgment of a wider circle of critics. Dr. ROYERL discusses and illustrates what appears to be the only work at present known by the Utrecht painter Luemen van Portengen—*A Concert*—now in the Villa Olshki at Florence. The painter, who is known to have been working at Utrecht in 1638, may have been a pupil of Moreelse, and certainly belongs to that group of Dutch painters at Utrecht whose style was closely connected with that of Caravaggio.

October.—Dr. GEBHARDT studies Giovanni d'Alemagna, whom he considers superior in merit as an artist to his colleague Antonio da Murano; he reproduces, as a work of Giovanni, a *Madonna and Child* in the Chiesa dei Filippini at Padua, and sees in his works evidence of a close connexion with Hans Peut of Nuremberg, who may have been a fellow-pupil at Venice with Giovanni and Antonio in the workshop of some master of the calibre of Giambono, developing under the influence of Gentile and more especially of Pisanello. Giovanni's place of origin must, he thinks, have been Nuremberg and not, as usually supposed, Cologne. For chronological reasons he cannot be identified with the "Johannis de Upenon" (Uffenheim in Franconia) of a document discovered in the Venetian archives by Dr. LORENZETTI (l'Arte 1910). Other articles: on Netherlandish influence in the works of Tuscan-Umbrian painters from about 1450 to 1500 by Dr. HAENDCKE, an important subject concerning which the writer is preparing a comprehensive work—and by Dr. KRITZINGER on a detail in the "Madonna di Foligno" entitled "Raffaels Dichtung der Flecken auf der Mondscheibe." Under "Miscellen", Dr. SONNTHAL contributes a supplementary note to his article (Heft 5, 1912) on a Siene painting of the Quattrocento. Dr. GEBHARDT writes on a series of the *Passion* in the Historical Museum at Frankfurt which a recent writer has wrongly ascribed to Grünewald. To prevent the further dissemination of so obvious a mistake, Dr. Gebhardt discusses these feeble pictures and gives his reasons for conjecturing that they may have been produced in the workshop of Grünewald's pupil Grimmer. Dr. LOSENZTNER criticises, in Płáśnik's article on Veit Stoss, referred to by Dr. Ettienger in August; and an English contributor publishes an unknown letter (in the Archives at Simancas) from the Venetian painter Parrasio Michele to Philip II of Spain, describing an allegorical picture

commemorating the birth of Ferdinand son of Philip II and Anna of Austria, and sent by the painter to Spain as an offering to the King. The writer has discovered the picture in the Prado, under the name of Carleto Calari, and catalogued as probably representing *The Birth of Love*.

November.—Dr. BAER writes on "Der Hausbuchmeister Heinrich Mang und Hans Schnitzer von Arnsheim". The latter is considered to be the author of numerous woodcuts which Leonhardt and Bossert ascribed to the Housebook Master. The supposed signature in the Housebook, now deciphered "Mang" (not "Lang", as formerly), is referred to. The date of the master's sojourn at Speyer is considered to have been prior to 1480, when he was at Heidelberg. Dr. BOHME writes on art at the court of Federico da Urbino. The architect of the palace was, as is well known, the Dalmatian, Luciano de Lauran, who before Bramante was the initiator of the "Haute Renaissance". If Bramante worked at Urbino at all, it could only have been under Laurana and between 1467 and 1472. The pictorial decoration of the interior by Justus van Ghent (probably identical with Joos van Wassenhove) is very fully dealt with; a well-authenticated work by him is in the gallery at Urbino, and the writer identifies six panels in the sacristy of the Cathedral as parts of the same altar-piece. Details are given relating to the compositions of the *Seven Little Arts* which decorated the room, and the library, four being still in existence (London and Berlin); the entire pictorial decoration of these rooms is considered to have been executed by Justus van Ghent from cartoons by Melozzo da Forlì which the latter left at Urbino when summoned to Rome. Many other works of art at Urbino are touched upon in this interesting article. A *Madonna* and *Child* South German carving of c. 1450 in the museum at Darmstadt is reproduced and discussed by Dr. GRILL; and a hitherto unknown example by the Master of the Nuremberg Passion—an engraving of the *Annunciation* in the Library at Bern—is published by Dr. BECHTOLD.

December.—Dr. GERHARDT on painters working at Frankfurt in the 15th and 16th centuries, especially Hans Hesse and his son Martin, whom the writer identifies with the pupil of Dürer, the author of certain works at Frankfurt, Munich and Nuremberg. Third instalment of Dr. GALL's "Studien zur Geschichte des Chronikums von 1472". Von MAXIMILIAN, written on Paul Castels of Antwerp, a 17th-century painter of battle-pieces, and enumerates works by him at Schleissheim, Bamberg, Lemberg and Oldenburg. Dr. GERSTENBERG writes on Dürer's study of his own hand; and Dr. STADLER on a lost work of Hans Mulischer, *Christ Bearing the Cross*. A drawing, apparently founded upon an original by Mulischer, was once in the Weigel Collection; the lost picture must have been closely connected with the Berlin panels of 1437 and with the Wollegge pictures, though later in date than both these works.

MONATSHEFTE FÜR KUNSTWISSENSCHAFT. Heft 1, January, 1913.—Dr. DÜRER in "Das Madrider Kardinalsporträt von Rafael und die Bildnisse Matthäus Schinner's" brings together much data to prove that the portrait at Madrid is that of Matthäus Schinner Cardinal of Sion, the basis for this theory being a portrait in the possession of Dr. Rovelli at Como, once in the collection of Paolo Giovio (of whom Dr. Rovelli is a collateral descendant), inscribed with the name of the Cardinal of Sion. As a contribution to the history and ultimate fate of the collection of Paolo Giovio the article is of interest, though it does not solve the problem of the personality of the Madrid Cardinal. The writer appears to be unaware of the late Professor Hyman's suggestion (*Burlington Magazine*, Nov., 1912) that the Cardinal was perhaps Scaramuccia Trivulzio. "Eine Bildherabschritt aus dem Kreise des Konrad Witz", a Codex in the University Library at Heidelberg, is discussed by Dr. HERMANN BRANDT. Dr. SCHAEFFER writes on the portrait of a man in the Museum at Weimar of which nothing is known. He is, however, able to point out an engraving by Martin Schongauer of the same personage, with an inscription recording that it represented Cortés by the hand of Titian and was then in the possession of "Domini D. Pauli Methuen". It was still owned by that family in 1838 when it was seen by Waagen at Corsham. The portrait at Weimar is certainly not by Titian but by some painter of the Netherlands, executed not earlier than 1540. That it represents Cortés is not very probable, as it is said to bear very little resemblance to the best-authenticated likeness of him in the hospital which he founded in Mexico. Dr. PRAŠNIK replies to Dr. Losznitzer's strictures concerning his article on the nationality of Veit Stoss. Dr. TAKACS contributes a note on Dürer's attitude towards

Wolgemut and his workshop; shows that in the engraving of the six soldiers (B. 83, produced, in all probability, after 1495, Dürer used for the soldier in the centre of the group the same model which recurs in over twelve woodcuts in Schade's "Welchchronik", a work illustrated by Wolgemut and Wilhelm Pleydenwurff. The writer considers, therefore, that even after his journey to the Rhine and to Venice Dürer still regarded the art of Wolgemut's workshop as not unworthy of imitation.

February.—The most important article in a not very interesting number is Dr. BURKHARD MEIER's paper on sculpture in Westphalia from medieval times down to the 16th century entitled "Drei Kapitel Dortmunder Plastik". Drs. LEONHARDT and BOSSERT return to the question of the Housebook Master; reply to Dr. Baer's criticisms (November), uphold their own views and expose what they hold to be the unsoundness of many of his conclusions. Incidentally it is noted that "Schnitzer" was not the patronymic of Hans von Arnsheim, but merely indicated his profession. Other articles, by Dr. BENZIGER, entitled "Initialem des Meisters I. H. V. G. (?) in einer Gratiansgabe vom 1477 der Stadtbibliothek zu Bern", with eight illustrations; and by Dr. UHDE-BERNAYS on portraits of Winkelmann.

DER CICERONE. Heft 16, 1912.—Dr. GALL on the Abbey Church of St. Philibert at Tournai, a critical study of the history of early Burgundian architecture.

Heft 17.—Dr. FEHSE on recent acquisitions of pictures in Dutch Collections: a newly discovered Rembrandt—the study for a *Head of Christ*—Collection of Dr. Bredius—and the portrait of *Rembrandt's Mother*, the property of a dealer, recently lent to the Mauritshuis. Among new acquisitions in the Rijksmuseum is a small picture signed J. C. V. Hassel, 1659, a painter of whom nothing before was known; the writer identifies his hand in a second work in this gallery which has been successively ascribed to five different artists. A large group of Admiral de Ruyter and his family is a signed work of Jurriaen Jacobson, dated 1662. Dr. LILIENTHAL lends to the Eymans Museum at Rotterdam an interesting Arent de Gelder and a Jan Steen.

Heft 19.—Dr. LILIENTHAL on the summer Exhibition of pictures belonging to the firm of F. Müller at Amsterdam: examples by A. de Gelder, F. Bol, Ochleret, Thomas de Keyser, and others. Dr. BOHME in "Schloss und Denkmalpflege in Florenz", gives an account of what has been accomplished in this direction since 1903, when the "Uffizio di Belle Arti" first came into being. Dr. BRUN reproduces a relief in Kelheim stone signed "Israel v. d. Milla", and probably of the close of the 16th century.

Heft 21.—Dr. BOHME discusses changes in the Pitti and the re-attribution of many pictures by the Director, Dr. Giglioli, whose researches have enabled him to rectify many old errors. Favourable mention is made of the restoration of numerous pictures, including the portrait of Tommaso Moschi by Titian and that of Andrea Frigerio by Pintoretto, which prior to its restoration passed as a work by Andrea Schiavone. The new catalogue, now in course of preparation, will be a valuable contribution embodying the results of the most recent research. Heft 22.—Dr. GOHN deals with the Loan Collection of Early Oriental Art exhibited at the Berlin Academy. Some account is given of the Congresses held in Rome in October 1911, &c., the third Archeological Congress and the tenth Congress of the History of Art.

DER CICERONE. Heft 1, 1913.—Dr. UHDE-BERNAYS reproduces a striking and hitherto unknown portrait by Giovanni Battista Tiepolo, called "James Oglethorpe", which is now in the possession of a dealer in Paris.

Heft 2.—New acquisitions for the collection of plastic art in the Museum at Darmstadt are chronicled by Dr. FEIGEL, an important article with numerous illustrations.

Heft 3.—Dr. MARCUS has a note on a curious form of Reliquary known as "Jardin Clos", mostly the work of women produced in Convents and Béguinages; in some instances these reliquaries have been provided with painted shutters, giving them the appearance of triptychs. Four such examples are reproduced, all in the hospital of Notre Dame at Mechlin. Attention was first drawn to these "Jardins clos" by Mr. Weale as long ago as 1804, and recently they have been made the subject of special study by M. Camille Poupeye of Mechlin. JAHRBUCH DER K. PREUSSISCHEN KUNSTSAMMLUNGEN. Heft IV, 1912.—Dr. BODE reproduces the statue of a *Madonna and Child* in the Kaiser Friedrich Museum, which he regards as an early work by Donatello. MME. MENDELSSOHN deals with

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the chronology of Dosso's works. In his earlier time are placed the *Pietà*, Phillips Collection; the *Repose on the Flight into Egypt*, Pitti; and the *S. Jerome*, Vienna. The *Circle of the Benson Collection* is dated soon after 1513, rather earlier than the Borghese picture. The artist's birth is considered to have taken place between 1482 and 1485. DR. SOBOKA has an important article on the little-known bronze sculptor, Bastiano Torrigiani, of Bologna (d. 1566), a pupil of Guglielmo della Porta, whose widow he married. The writer ascribes to him the fine bronze bust at Berlin of two Popes, Gregory XIII and Sixtus V., and gives many details concerning the plastic art and the late Cinquecento in Rome. DR. LEHRMANN makes some additions to the *œuvre* of Meister E. S.—namely, an heraldic shield with a "heckling-board", which the writer identifies as the canting arms of the Swiss family of Hecklingen; *The Nativity*, an engraving in the Library at Bamberg (the *Madonna with the Rosary on the Crescent Moon* which has there been ascribed to E. S. is considered an undoubted work of the Master of the Nuremberg Passion); and a *Combat between a Man and a Dragon* at Budapest. The writer takes the opportunity of rectifying some former misstatements. MR. CAMPBELL discusses certain illustrations prepared for the Thuerdank, but subsequently rejected; they do not appear in any of the 16th-century editions of the work. Two are reproduced—one by L. Beck, which was afterwards adapted as an illustration in an edition of Boccaccio, and an admirable signed woodcut by Burgkmaier.

AUTENTISCHE BERICHTE AUS DEN KÖNIGLICHEN KUNSTSAMMLUNGEN. August-December, 1912.—A classified list of acquisitions is given at the end of each number; among special articles may be noted: (August) Italian medieval sculpture; (Sept.) Acquisitions from the Weber Collection and recent gifts to the Kaiser-Friedrich-Museum; (Oct.) Acquisition by the Coin Room of a new example by the medalist Lysippus representing Niccolò Franco, Bishop of Parenzo, and therefore to be dated between 1477 and 1486. The restoration of the skeletons discovered by Herr Hauser in the Dordogne and now in the Prehistoric section of the Museum, and the acquisition by the Kunstgewerbemuseum of early Chinese colour-paints are also discussed. (Nov.) Additions to the Islamic, Prehistoric and Egyptian sections; to the latter section Dr. J. Simon has lent a number of objects bought at the Martyn Kennard sale in the summer of 1912. (Dec.) A picture by J. H. Tischbein the Elder is reproduced, and the acquisition of some highly important Sassanid gold coins is chronicled.

ZEITSCHRIFT FÜR BILDENDE KUNST NEUE FOLGE. Band XXIII. Heft 10, 1912.—Concluding article by DRs. LEONHARDT and BOSSERT, "Studien zur Hausbuchmeisterfrage": IV. Heidelberg and Speyer, 1480, to the second journey to the Netherlands, 1485. This is followed by a long dissertation on the devices, badges and coats of arms met with in the Housebook, and it is stated that the name formerly deciphered "Lang" is now proved to be "Mang"; as a result of this, after minute investigation, the theory is set up that the Housebook Master is probably Heinrich Mang, born c. 1450 at Augsburg, and a son of the painter Mang known as "Schneidlwagen"; a summary is given of the principal places where the Housebook Master is supposed to have been active, including Augsburg, Ulm, the Rhine and the Lake of Constance. Under the title "Ein Jugendwerk des Leonardo da Vinci" DR. GRONAU brings together the material relating to the Benois *Madonna* at St. Petersburg, a picture known to the writer many years before it became the common property of art historians and critics, though for reasons stated he never published it. In this useful article he comments upon the numerous imitations of the composition and refers to all that has been written of late on this picture, which is regarded as a genuine Leonardo by many eminent critics. Its identity with one of two *Madonnas* alluded to by the master in 1478 is considered not improbable.

Heft 11.—DR. VALENTINER's second article on works by Rubens in America, a chronological list of forty-one works by the master is given; all, with the exception of one in the Pierpont Morgan Collection in London and a sketch at Montreal for a picture at Munich, are in the United States. DR. BIEHL on portrait-painting at Leipzig from 1700 to 1850.

Heft 12.—FRIEDRICH VON HADEL writes on two *Madonna* compositions of Bellini, *ix.*, the original of pictures by Tacconi (London), F. Mazzoli (Padua), and an anonymous painter in the Scalzi at Venice; they are closely connected with an authentic picture by Bellini in the Nemes Collection, Budapest,

but certain differences induce the writer to conclude that they were founded upon an earlier original of which the Nemes picture is a slightly later replica (painted before 1480). The second composition alluded to is that of two pictures in the Doria Gallery, Rome (one signed Rondinelli), of which other examples are known. Another version with the addition of two saints and a landscape background and no curtain (as in the Doria and other examples) is in the Widener Collection, Philadelphia, where it is ascribed to Catenza. DR. SCHUMANN discusses the Exhibition of Italian Renaissance Sculpture at the Burlington Fine Arts Club. Among the finest things he notes the bronze relief of the *Resurrection* by Vecchiotta, which he considers the *chef d'œuvre* of the collection, and the remarkable unfinished *Pietà* acquired by Mr. Leverton Harris at Palermo, and ascribed in the catalogue to D. Gaggini, though certainly by a greater master. The small marble relief of *Cleopatra*, catalogued as "Florentine 16th century," is considered by the writer to be German in the manner of Peter Ehemann of Nuremberg. The very notable collection of small bronzes, medals and plaquettes is briefly touched upon. Mr. Hill's identification of the "medalist of 1523" with Maffeo Olivieri is upheld. The medal of Lucrezia da Siena was new to the writer, who suggests for it the name of Niccolò Fiorentino.

Band XXIV. Heft 1. 1912-13.—DR. MAYER on Eugenio Lucas the Elder (1824-1870). His numerous imitations of Goya were often painted on old canvases with intent to deceive, although the fact that some of his best imitations are signed with his own name and dated, to a certain extent exonerates him from the suspicion of wilful forgery. Many of his works are met with in European Museums under the name of "Goya". An early work, the portrait of the Torrero Francisca Monja in the Nemes Collection, Budapest, proves according to the writer that Lucas is the connecting link between Goya and Fortany. He protests against the prevailing tendency to exalt this painter beyond his merits; at Madrid his works are ranked as high as small works by Goya himself. Many imitations of Goya by the younger Lucas (his sons), have found their way into foreign Galleries as works of Goya. DR. BIEHL begins an article on Sardinia and its art treasures, at present scarcely known; reproductions are given of 11th and 12th-century churches, most of which display marked Lombard and N. Italian elements. S. Trinità di Sacargia near Cordonigianus shows a connexion in its façade with the Cathedral of Volterra and with S. Giusto at Lucca. The principal church in the island is the Cathedral of Cagliari, a 12th-century foundation, but completely altered in the 17th century.

Heft 2.—Second article by DR. BIEHL on works of art in Sardinia (sculpture and painting). In the 14th century painting here was dominated by Pisa. The polyptych in the Museum at Cagliari is thought to emanate from a master who felt the influence of F. Traini, and the same may be said of an altarpiece at Oristano. A Sardinian school proper developed in the first half of the 16th century, the Cavour family being very active as painters, though the dominant influence was Catalonian. The finest work in the island, at Castel Sardo, shows no connexion with the Cavour, but is a product of the art of Pablo Vergés, with an admixture of Ligurian and Venetian elements. DR. MAYER has a note on a late and hitherto unknown work by Velázquez in the possession of an art dealer at Munich. He writes enthusiastically of it, though the illustration produces the impression of a work of later character than that of Velázquez. Heft 3.—DR. DEMIANT gives some account of the Roman remains at Mérida, in Estremadura, the ancient Emerita Augusta, capital of the Roman province of Lusitania. DR. BODE's standard work on Malolico in Tuscany, published in 1911, is discussed by DR. GRATZ.

Heft 4.—FRIEDRICH VON HADEL writes on Francesco Pagani, 16th-century painter of Milan. Documents relating to him were discovered by Dr. Biscaro and by the late Dr. Ludwig, one of which, of 1530, relates to the *Baptism*, a picture by Pagani, in S. Francesco at Serravalle. Several works by the painter are reproduced, some of them being signed and dated, and reference is made to one discovered by the writer at Schloss Lichtenwalde in Saxony which is founded upon a woodcut of 1509 by Lucas Cranach (B. 3). DR. BETTS writes two notes on Duier; refers first to a drawing at St. Petersburg, *The Judge*; enumerates certain drawings of 1490 to 1500 which he considers agree with the Milanese canonibus, and dwells upon its connexion with the engraving of *Justice* (B. 70) and the drawing for this last in Dresden. The writer conjectures that Duier may have intended to engrave the St.

Petersburg drawing on a plate of the same dimensions, but eventually abandoned this idea and produced for this purpose one small sketch in Dresden, with some alterations. In the second note the writer deals with the connection between the engraving of *The Promenade* (B. 94), and the drawing at Oxford, *The Pleasures of the World*. Other articles entitled: "Ein Diptychon des Hugo van der Goez" and "Ein längst verschollener und wieder gefundener Botticelli," i.e., the panel now in the Metropolitan Museum at New York, which came to light in the Abdy sale and belongs to the S. Zenobio series, of which one panel is at Dresden and two are in the Mond Collection.

REPETOIRIUM FÜR KUNSTWISSENSCHAFT. Heft 3, 1912.—DR. WULF continues an article begun as long ago as 1911, entitled "Ein gang durch die Geschichte der altchristlichen Kunst mit ihren neuen Pfadfindern", a critical examination, and in some cases amplification, of the researches of Strzygowski and von Sybel. DR. E. MÖLLER writes on a projected altarpiece of 1497 by Leonardo da Vinci, a *Madonna and Child* with eleven Saints for S. Francesco at Brescia. The passage relating to it (Ms. J. I. 59 r.) has hitherto been little noticed and has been wrongly deciphered. The composition of Romanino's picture now in S. Francesco in a frame by Stefano Lamberti—inscribed with the name of the donor, Francesco Sansone, General of the Franciscan Order—coincides with the description in Leonardo's notes. Dr. Möller puts forward the suggestion that the picture was commissioned from Leonardo by Sansone in 1497; that the master on his way to Venice in 1499 gave the order for the frame, which was completed (according to the date it bears) in 1502, but never furnished the painting, and in later years the monks commissioned Romanino to execute the picture. DR. DOCHULEMAN returns to the subject of perspective in the works of the Van Eycks (see Heft 5 and 6, 1911), and, as before (Heft 1, 1912), his conclusions are contradicted by DR. KERN.

Heft 4 and 5.—Much useful information is contained in DR. HORNSKJÖLDER'S article entitled: "Verkuppelte Sternbilder und Ketzervorstellungen in der mittelalterlichen Kunst. Ein Beitrag zur neueren Kunstarchäologie." DR. NIKOIE BEHE writes on the representation, among the Byzantines, of the two-headed eagle, and contradicts certain conclusions of Prof. Lambros, who sought to prove that it first appeared after the conquest of Constantinople by the Crusaders. The writer believes the earliest example to be a relief of the time of Justinian in the Archaeological Museum at Andros, a subject not touched upon further, as it will be exhaustively dealt with by Dr. Bojaziades. He also points to a leaden seal of the 9th or 10th century in the Numismatic Museum at Athens, on which is the two-headed eagle. Numerous other examples of the Byzantine period and of the succeeding era of Turkish supremacy, not mentioned by Prof. Lambros, are enumerated and literary sources, apparently overlooked by this writer, are mentioned. DR. KERNWELLY makes some slight additions and corrections to Dr. Félco Bacci's admirable article on Buffalmacco and Traini ("Bollettino d'Arte," 1911), in the course of which he states that Supino's attribution to Traini of frescoes in the Campo Santo, Pisa (south end of east wall, with the exception of the *Crucifixion*, and east end of south wall), is now confirmed almost with certainty, as a result of Dr. Tarchiani's discoveries in Santa Croce at Florence. The *Crucifixion* on the east wall is considered to be by Buffalmacco. The altarpiece of the Umiltà painted for S. Giovanni Evangelista, Florence, afterwards in S. Salvi, whence the greater part was removed to the Academy, and some panels were taken to Berlin, is discussed at great length, and dated 15, according to genuine by many critics, is shown to be apocryphal and the theory that the painting is by Pietro Lorenzetti is proved to be untenable. The writer contends that it is probably the work of Traini, who here imitated Ambrogio Lorenzetti's altarpiece of S. Nicholas in S. Procolo, painted during his sojourn in Florence, 1322-1334, portions of which are preserved in the Florence Academy. The Umiltà altarpiece was probably painted by Traini while in the workshop of Orcagna (1334-36), shortly after Lorenzetti's work was set up and ten years before Traini's own altarpiece for S. Catarina at Pisa was executed—a signed work in which he shows himself a close imitator of Ambrogio Lorenzetti. DR. VON OCHENKOWSKI writes on Dürer's *Fifer and Drummer*, i.e., a picture at Cologne, a portion of the right wing of an altarpiece painted by Dürer which was once in the private chapel of the Jabachs at Cologne. The panel represents Job derided by his wife and two musicians,

the drummer, a portrait of Dürer himself, is the first and only example in which he is depicted in whole length and almost life-size. Minute study of all the component parts of the Jabach altarpiece lead the writer to the conclusion that they are works of Dürer's own hand. DR. KOEGLER has a short note on the relations of Holbein with Johann Fabri, Vicar-General of Constance and later Bishop of Vienna, based upon the very probable assumption that Holbein is the "Olpeius" who was the bearer of some missive in 1523 from Fabri to Erasmus at Basle. The place of Holbein's meeting with Fabri is uncertain, but it must have been in the neighbourhood of the Lake of Constance. These facts, now fairly well established, incidentally furnish clues which may prove of value for the further elucidation of his life and work. DR. HEDICKE, who in 1904 published a book on Jacques Dubroeuq of Mons, the 16th-century sculptor, writes an article entitled "Neue Dubroeuqstudien" on the occasion of the recent French translation of his book by E. Dony. At the Charkov Exhibition (1911) a number of Dubroeuq's works were brought together and a great master, who, until the publication of Dr. Hedicke's study, had remained practically unknown in the heart of Hainaut, at last achieved fame. DR. GÜMBEL publishes a documentary note from the archives at Bamberg relating to one of the Masters of the church at Weiden (between Bamberg and Hof) named Pleydenwurff, whom Dr. Gumbel takes to be Hans Pleydenwurff. He states that a carved altarpiece of 15th-century workmanship is still to be seen in this church. According to Professor Leitschuh, a painter Konrad Pleydenwurff is met with at Bamberg between the years 1435 and 1447. Is the master of the Weiden altarpiece one or other of these Pleydenwurffs? DR. HAENDCKE has a useful article entitled "Der Bauer in der deutschen Malerei von ca. 1470 bis ca. 1550"; and DR. ZEMP writes an obituary notice of J. R. Rahn the Swiss art-historian (1841-1912) and a pupil of Abbe and Anton Springer; a summary of his principal writings is given.

Heft 6, 1912.—In "Beiträge zur Biographie Hugos van der Goez und zur Chronologie seiner Werke" DR. HJALMAR SANDER makes an important contribution to the history of this master, based principally upon a careful study of the chronicle (now in the R. Library at Brussels) of Guyart de Ruvo, called also the Ruode-Clooster, near Brussels, at the same time as Van der Goez. The chronicle, which was written between 1509 and 1513, about thirty years after the death of Hugo, gives a detailed account of the master's last years in the Ruode-Clooster. Some noteworthy suggestions are made by Dr. Sander as to the dates of some of the works of Van der Goez, including the *Death of the Virgin* at Bruges, which he places about 1479. DR. ASMUS has a thoughtful note on the curious composition designated "Der Fürst der Welt", examples of which are met with in statues at Freiburg i. Breisgau, Strassburg, and Basle. Dr. Schäfer was the first to identify the composition and to point out that it was a version of the medieval allegory of "Frau Welt", the female figure embodying this idea being met with in statues at Worms and Nuremberg. The literary source for this curious myth was supposed to be Walter von der Vogelweide, who was followed by Konrad von Würzburg and others; but Dr. Asmus believes that he can trace it to a much earlier source—namely, to the writings of Julian the Apostate, where the male embodiment of the idea precedes the medieval myth of "Frau Welt" by many centuries. The writer is unable, however, to bridge the chasm between this literary source and the plastic representation of the figure. Others may find his note an incentive to further research and inquiry. DR. GEIGER prints some unpublished letters in the Cathedral archives at Cremona from, or relating to, artists of the 16th century, including one addressed to Pordenone concerning frescoes at Mantua executed for Paris de' Rossi, who wrote the letter on July 23, 1521. The letter confirms and amplifies the statements of Vasari and Ridolfi with regard to Pordenone's work at this date. Another letter is from Giulio Campi relating to a picture painted by him for the high altar of the Cathedral at Cremona, but no longer existing there, and others deal with lesser craftsmen. Other articles by DR. HAUPT entitled "Das Gotthard Liebespaar und der Hochaltar zu Klauenburg", in which he shows that the painter of the Gotthard picture must have been at Klauenburg; and the youth in the "Liebespaar" he believes to be a portrait of the painter whose features appear again in the figure in the Blauroger altarpiece, namely in the youth on the extreme left in the composition

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of *S. John the Baptist before Herod*. The painter must have worked as an assistant at the altar-piece which was completed about 1495. The connexion with the Housebook Master is evident, though the writer is unable to say whether he had any actual share in the execution. DR. GUYER in "Surg Hagop (Djindeirne) eine Klosterkirche der Kommagene", makes a contribution to the history of the art of Northern Mesopotamia, in which he comes to important new conclusions concerning the date of many buildings there. Surg Hagop, for instance, is stated to have been built not earlier than the first half of the 9th century; and other buildings are held to be much later in date than is usually assumed by Styrzowski and others.

## RECENT ART PUBLICATIONS \*

### TOPOGRAPHICAL ANTIQUITIES

GRENIER (A.). Bologne vilanovienne et étrusque; VIII<sup>e</sup> — IV<sup>e</sup> siècles avant notre ère. (9x6) Paris (Fontemoing, for the Ecoles françaises d'Athènes et de Rome). 540 pp., illustrated.

VELAZQUEZ BOSCO (R.). Arte del Califato de Córdoba: Medina Azahra y Alamiyia. (12x8) Madrid (Blass, for the Junta para Ampliación de Estudios y Investigaciones científicas), 1912. Illustrations, some in colour.

WOODRUFF (Rev. C. E.) and DANKS (Canon W.). Memorials of the cathedral and priory of Christ in Canterbury. With illustrations by L. Weir. (9x6) London (Chapman & Hall), 16s. net.

WILLIS (W. N.). Old Eastbourne: its church, its clergy, its people. London (Sherlock), 10s. 6d. net.

DOBLER (H.). Les vestiges des architectures et des arts d'ocallis provençaux aux XVII<sup>e</sup> et XVIII<sup>e</sup> siècles à Marseille. (13x10) Aix-en-Provence (Dragon). Colotypes.

### BIOGRAPHICAL WORKS AND MONOGRAPHS

BURCKHARDT (J.). Briefe an einen Architekten, 1870-1880. 3rd edition. (8x5) Munich (Müller & Reutsch), 6 M. 4 plates.

OUJUMONT (C.). J.-E. Heinsius, 1740-1812, peintre de Mesdames de France. (11x9) Paris (Hachette), 60 fr. 88 plates, 5 in colour.

SCHLEINWITZ (O. von). Ph. A. von Liszt. (10x7) Leipzig (Vohlgang & Klasing's "Künstler-Monographien"), 4 M. 147 illus., some in colour.

### ARCHITECTURE

GOODYEAR (W. H.). Greek refinements: studies in temperamental architecture. (12x8) Yale University Press; London (Frowde), 50s. net. Illustrated.

CAPART (J.). Abydos. Le temple de Sati Ier. Étude générale. (13x10) Brussels (Rossignol & v. d. Brill). 50 plates and plan.

JACKSON (T. G.). Byzantine and Romano-que architecture. 2 vols. (9x7) Cambridge (University Press), 42s. net. Illustrated.

HAUTEFEUILLE (L.). L'architecture classique à Saint-Petersbourg à la fin du XVIII<sup>e</sup> siècle. (10x6) Paris (Champion), 4 fr. 50. Plates.

SCHNEIDER (H.). Prager Bunkunst um 1780. (10x6) Strassburg (Heitz), 8 M. 33 illus.

BENOIT (F.). L'architecture: l'Orient médiéval et moderne. (10x7) Paris (Laurens), 12 fr. Illustrated. Manuels de l'Histoire de l'Art.

### PAINTING

MARTIN (F. R.). The miniature painting and painters of Persia, India and Turkey, from the 8th to the 18th century. 2 vols. (15x12) London (Quaritch). The illustrations include 271 colotype plates and 5 in colour.

OLLENDORF (O.). Andacht in der Malerei: Beiträge zur Psychologie der Grossmeister. (10x7) Leipzig (Zeitler) 7 M. Plates.

ROBLAT-DELONDER (L.). Portraits d'Infantes: XVI<sup>e</sup> siècle (étude iconographique). (11x9) Paris, Brussels (v. Oest), 30s. Plates.

LUCAS (E. V.). The British School: an anecdotal guide to the British Painters and paintings in the National Gallery. (7x4) London (Methuen), 2s. 6d. net. Illustrated.

BERINGER (J. A.). Badische Malerei im neunzehnten Jahrhundert. (11x7) Leipzig (Opetz), 3 M. Illustrated.

\* Sizes (height x width) in inches.

BOCK (F.). Die Neuordnung der Kasseler Gallerie. Eine museumstechnische und kunstpädagogische Studie. (9x6) Marburg i. H. (Ebel), M. 1.20.

SINGER (H. W.). Der Fraz-Raphaëlistismus in England. (9x5) Berlin (Oldenbourg), 3 M. 50. Plates.

GLEIZES (A.) and METZINGER (J.). Du "cubisme." Quatorzième édition. (9x7) Paris (Figinière), 3 fr. 50. Plates.

### SCULPTURE

PATERSON (Rev. A.). Assyrian sculptures. Palace of Sinasch. Plans and ground-plan of the palace. (16x12) The Hague (Nijhoff). Colotypes; the text to be issued shortly.

COOK (A. S.). The date of the Ruthwell and Bewcastle crosses. (9x6) Transactions of the Connecticut Academy: Yale University Press. Plates.

### ILLUMINATED MSS.

LANDSBERGER (F.). Der St. Gallen Folchart-Psalter: eine Initialstudie. (16x11) St. Gallen (Fehr, for the Cantonal Historical Socy.). Illustrations.

KUHN (A.). Die Illustration des Rosenromans. (15x11) Vienna (Tempel), Pt. 1, vol. XXI, of the Jahrbuch of the Austrian Imperial collections. Illustrated.

UBALD D'ALENÇON, Le P. Miniatures et documents artistiques du moyen âge relatifs à Sainte Colette de Corbie. (9x5) Paris (Picard), 5 fr. 35 plates.

### ENGRAVING

LEISCHING (J.). Schabkunst. Ihre Technik und Geschichte in ihren Hauptwerken vom XVII. bis zum XVIII. Jahrhundert. (13x10) Vienna (Wollf). 75 plates, 4 in colour.

MOUËL (J.) and SPRINGER (J.). Der französische Barockstil des XVIII. Jahrhunderts. (13x10) Berlin (Deutsche Verlagsgesellschaft), 50 colour plates.

VIGNIER and INADA (M.). Utamaro. Estampes Japonaises exposées au Musée des Arts décoratifs en Janvier 1912. Catalogue. (16x12) Paris (Bibliothèque d'art et d'archéologie). 114 plates, some in colour.

### TEXTILES

CORNU (P.). La collection Besselière. Étoffes et broderies du X<sup>e</sup> au XVIII<sup>e</sup> siècles. (16x12) Paris (Calavas). 115 plates.

CALMETTES (F.). Etat général des tapisseries de la manufacture des Gobelins: période du dix-neuvième siècle, 1794-1900. (15x11) Paris (Hachette). Forms vol. IV of the publication edited by M. Fénéat.

DEPTIRE (E.). La toile peinte en France au XVII<sup>e</sup> et au XVIII<sup>e</sup> siècles; industrie, commerce, prohibitions. (10x7) Paris (Rivière), 9 fr.

### MISCELLANEOUS

One hundred silhouette portraits selected from the collection of Francis Witley with a preface by Weymer Will. (16x11) Oxford (privately printed at the Univ. Press).

GRAVES (A.). Summary and index to Waagen. (11x8) London (the author, 42, Old Bond St.), 10 gs. "The Treasures of Art in Great Britain, published 1854, 57."

SIEVERING (J.) and HACKL (R.). Die Königl. Vasesammlung zu München, I. Die älteren nichtstaatlichen Vasen. (12x9) Munich (Obernetter). Plates.

WEIS-LIEBESDORF (J. E.). Das Kirchenjahr in 156 gotischen Federzeichnungen. Ulrich von Lilienfeld und die Eichstätt's Evangelienpostille. Studien zur Geschichte der Armenbibel und ihrer Fortbildungen. (10x6) Strassburg (Heitz), 6 M. 79 colotype plates.

HOUGHTON INADA. A descriptive catalogue of a collection of Chinese and Japanese Midzu-ire (writers' water-vessels), formed by Henry J. Pfungst. With an introduction by A. J. Koop. (10x8) London (Privately printed).

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